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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, JUNE 25, 1932.



**THE FIRST CENTRE COURT MATCH AT THE LAWN TENNIS CHAMPIONSHIPS: H. ELLSWORTH VINES, THE U.S.A. CHAMPION, IN PLAY WHEN BEATING E. DU PLAIX, OF FRANCE.**

The most famous lawn tennis event in the world, the Lawn Tennis Championships on the lawns of the All-England Lawn Tennis Club, Wimbledon, began on the afternoon of Monday last, June 20. In the Centre Court, the first match was between the much-heralded H. Ellsworth Vines, the young Californian who holds the American title, and E. du Plaix, of France. Vines won: 7—5, 6—3, 6—4. The

interested will not need to be told that he is No. 2 of the seeded players in the Singles. He came here with a great reputation, but did not seem to be giving of his best on Monday, although his "Bill Tilden" cannon-ball service was in evidence on occasion. He is twenty; and until two years ago he was unknown at Forest Hills. It was on his second visit there that he won the American title.



By G. K. CHESTERTON.

THE only way to end a quarrel is to get on to both sides of it. We must have *not* merely a calm impartiality, but rather a sympathy with partiality, as it exists in both partisans. It may appear paradoxical, but it is exceedingly practical. We must be not so much impartial as partial to both sides.

A huge amount of muddle and ruin has been brought about by imagining that justice means what is called a judicial manner, or that a really judicial manner only means a cold or detached manner. If a millionaire in a motor, gazing at the sky and reflecting on the Evolution of Efficiency, runs over three little girls and one cripple, he will not find that the serenity of his facial expression has in any way soothed the parents or friends of the corpses; nor will he be wise if, in the later discussions, he preserves this air of fixed and permanent wisdom. He will find his own large and luminous face has become a more conspicuous and shining mark for brickbats and rotten eggs than if he were guilty of mere temper or impatience, or even had the comparatively Christian excuse of being drunk in charge of a motor-car. A great financier or commercial genius, who has recently dis-trained on twenty cottages or sold up a whole street of small shops, in order to create a great modern monopoly, is not the less but the more likely to have his brains blown out by a ruined green-grocer if his applications and answers have all been made in correct and legal form. If he had even once lost his temper and told the debtor to go to hell he would be much less likely to go there himself. And as this cult of mere calmness is an error in those practical business men who are at the moment proposing to do some injury to their fellow creatures in the way of business, so it is equally mistaken for the arbiter called in to decide the case to fall into the blunder of being merely businesslike. It may be very impressive to have an alliance of all the calm people, but it does not, in fact, make the angry people more calm.

In this sense it is often quite false to say that it takes two to make a quarrel. It is false when it is held to mean that it takes two fiery or violent or provocative people to produce a fight. It is not only true that the fiery man may possibly force the fight on the placid man. It is also perfectly true that the placid man may jolly well deserve it. But even the umpire or judicial character who may be called in to adjudge the deserts will be well advised to indicate something beyond a merely negative equity. A quaint piece of old English in the Prayer Book still petitions that our judges "may truly and

indifferently administer justice." In more modern English, they may well be warned not to do it so impartially that they seem to do it indifferently. Something more is needed for real reconciliation and appeasement, though the something may be rather subtle and not very easy to define. The really just man must indicate, as it were, a potential pity or a potential indignation; a readiness to sympathise with whatever shall be proved to be just indignation, or even with much that may be only natural indignation. He must steer between two extremes, in a deeper and more delicate sense than the mere sense of steering between the prejudices of the extreme parties. He must also balance intellectual integrity with a certain sympathy with the normal emotions that are the source of the dispute. In short, we may well justify yet another Irish Bull; there was really

contrary that is heard, for instance, in that noble cry, "Who is weak and I am not weak; who is offended and I burn not?" There is doubtless a very complicated quarrel, and a great many people who are very much offended; but the chief aim of many impartial internationalists seems to be to prove that they do not burn.

The chief danger at the moment is the tendency to link together two or three nations of a certain type or tradition and call that Internationalism; while we call the other nations, of a somewhat different type and tradition, mere aggressive exaggerations of Nationalism. I do not understand why an alliance of about six nations is called national and narrow, while the alliance of about four nations is called brotherly and broad. The only reason I can suggest

is that the persons who talk in this way happen to like the creed and culture of the four nations and dislike the creed and culture of the six nations. But this is not impartiality; it is a very obvious example of partiality. This is not internationalism; it is merely a partiality for certain nations. Those who have a restless sympathy with Russia of the Bolsheviks, for instance, will think of any other States allied with her as vaguely involved in a colourless cosmopolitanism. Yet Russia of the Bolsheviks is really even more separate and limited than Russia of the Czars. Those who still believe in the chaotic commercialism that has already collapsed in America will think of an alliance with America as if it

were really an alliance with the New World. Those who are always telling us to like the Germans, as part of the duty to love our enemies, will present such a combination as a triumph of charity, even when it is really only a triumph of religious or racial sympathy.

All this really comes back to the fact that people can faintly imagine the mind of about half the world, and do not make the faintest effort to imagine the mind of the other half. They divide the whole earth into two mutually menacing armies, and then call one of them the peace of the world and the other the disturbers of the peace. This is certainly not the way to insure any sort of peace. Peace will only begin to be possible when we try to do justice to the side with which we do not feel sympathy, and earnestly try to call up in our own imagination the sorrows we have not suffered and the angers we do not feel. Real Pacifism will appear for the first time when the Pro-German forces himself to understand the cause of France, or the admirer of Bolshevik Russia realises the case for Christian Poland. Until that happens, it is merely turning the White Flag into something as provocative as the Red.



THE OPENING OF THE FATEFUL LAUSANNE CONFERENCE: THE SCENE AT THE FIRST MEETING IN THE HALL OF THE BEAU RIVAGE HOTEL, WHEN MR. RAMSAY MACDONALD MADE A SPEECH OF WARNING AND EXHORTATION.

The Lausanne Conference began on June 16. Mr. Ramsay MacDonald was elected Chairman unanimously, on the proposal of the French Prime Minister, M. Herriot, seconded by the Italian Minister for Foreign Affairs, Signor Grandi. In the photograph he is seen at the centre of the table on the left. On his right hand are the French and Italian delegations. On his left hand are his British colleagues and the German delegation.

a good deal to be said for the somewhat bemused magistrate who said he would do his duty "without swerving to partiality on the one hand or impartiality on the other."

This is one of the first facts to be remembered in dealing with the potential quarrel of nations. And I confess I do not think that all the current pleas for peace, which have been multiplied everywhere since the end of the last war, indicate much psychological imagination in the matter. A man who is possibly angry enough to fight is angry enough to think it right to be angry; he is angry enough to think it right to fight. You are not any more likely to disarm or persuade him because you start at the very beginning with a tone that suggests that only a fool could be angry or only a fiend could fight. If he has a grievance, you have got to show yourself ready to grieve over his grievance. If he has wrongs, he must feel that you are from the first eager to right his wrongs. What is wanted is exactly the opposite tone to that tone of strong and secure placidity which is so often aimed at by publicists and public authorities in a modern plutocracy. It is the exact

## INFORMAL ASPECTS OF A FATEFUL CONFERENCE: STATESMEN AT LAUSANNE.



SIGNOR GRANDI, THE ITALIAN MINISTER FOR FOREIGN AFFAIRS, SPARES THE CAMERA A MOMENT.



M. HERRIOT, THE FRENCH PRIME MINISTER, MAKES A BET WITH A COLLEAGUE, LOSES, IS CONFRONTED WITH THE HAND OF THE WINNER, AND PAYS UP.



SIR JOHN SIMON, SECRETARY OF STATE FOR FOREIGN AFFAIRS, SMILES AT THE INEVITABLE PHOTOGRAPHER.



AT EASE AFTER THE FIRST SITTING: M. HERRIOT, THE FRENCH PRIME MINISTER (SECOND FROM LEFT); HERR VON PAPEN, THE GERMAN CHANCELLOR; AND MR. NEVILLE CHAMBERLAIN, CHANCELLOR OF THE EXCHEQUER (LEFT-HAND PHOTOGRAPH). SIR HERBERT SAMUEL, HOME SECRETARY; HERR VON PAPEN; MR. RAMSAY MACDONALD; AND MR. WALTER RUNCIMAN, PRESIDENT OF THE BOARD OF TRADE (RIGHT-HAND PHOTOGRAPH; L. TO R.)



M. HERRIOT, PORTFOLIO IN HAND, ON HIS WAY TO A SITTING OF THE CONFERENCE.



M. HERRIOT ACCEPTS A LIGHT FOR HIS CIGARETTE FROM HERR VON PAPEN; WHILE THE FRENCH MINISTER OF FINANCE LOOKS ON.



HERR VON PAPEN GRANTS A BRIEF INTERVIEW TO THE GERMAN JOURNALIST, DR. BAER.

How necessary it is that there should be a satisfactory ending to the Lausanne Conference Mr. Ramsay MacDonald emphasised in his opening speech, when he said: "We meet under the shadow of the most ominous economic crisis which has ever threatened the world in time of peace. The world looks to us as it has never looked to a conference before to find an agreement which will help to put an end to its distress. . . . The situation is daily growing worse. I want to emphasise that this is a world catastrophe. . . . It matters not what colour of Government is in authority. The State is being impoverished. . . . In this failure, there is no France, no Italy, no Germany, no America, no Great Britain apart

from the rest of the nations. There is nothing smaller than a world. There is nothing less than a system which is crumbling under our feet. None of us can stay out of the work of restoration and reconstruction, because none of us can stay out of the miseries which are gathering round about us." On such a serious note the Conference began; and, obviously, it will continue in the same manner. It is good to see, however, that there is real personal friendship among the delegates, not merely that so-called friendship which is dictated by international or individual necessity. The statesmen of the nations are meeting in an amity which all trust will endure. Here we see some of them during their less formal moments.

## A WINDOW ON THE WORLD: NEWS OF THE WEEK IN PICTURES.



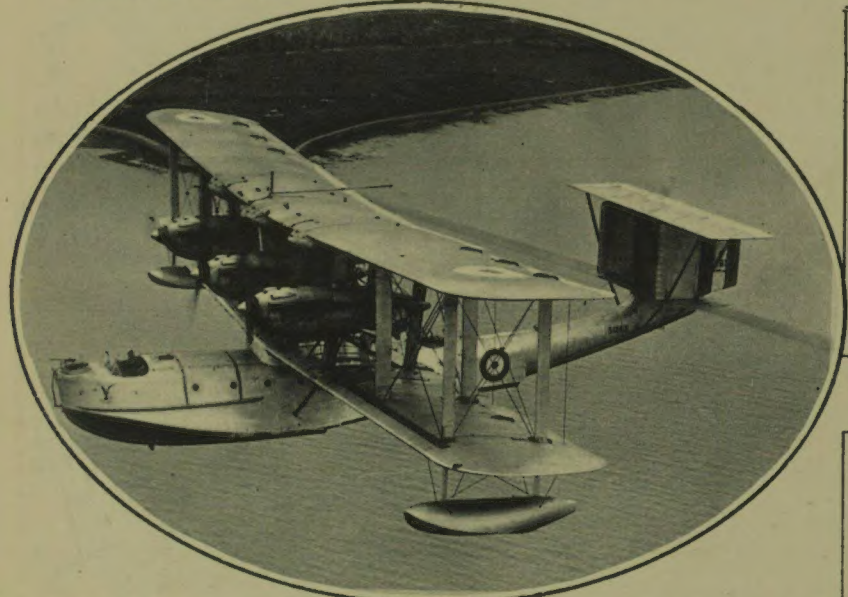
THE EX-KAISER'S FIRST HOLIDAY OUTSIDE DOORN FOR THIRTEEN YEARS: THE FORMER MONARCH (BARE-HEADED) AT ZANDVOORT, WITH HIS WIFE.

The ex-Kaiser recently went to Zandvoort, the Dutch seaside resort ten miles from Amsterdam, with his wife and family. He returned to Doorn quite suddenly on June 18; and it was reliably stated that this was for the purpose of entertaining a large party of visitors who were coming to see the fancy fair that has been permanently established at Doorn by his wife, Princess Hermine. It was further stated that he would return to Zandvoort on the 21st. He is staying there in the villa of his friend, Baron von der Heydt, the former prominent German financier.



THE NEW "NAZI" UNIFORM; SAID TO HAVE BEEN MODELLED IN PART ON THAT OF THE BRITISH ARMY.

On June 15 the German Government revoked the ban on the Nazi "storm troops." At the same time the military organisations were placed under a "certain control" by the Minister of the Interior. Uniforms are permitted, though apparently that of the Nazis has been altered in accordance with the Government plan that their former cowboy costume should be replaced by a regular military uniform.

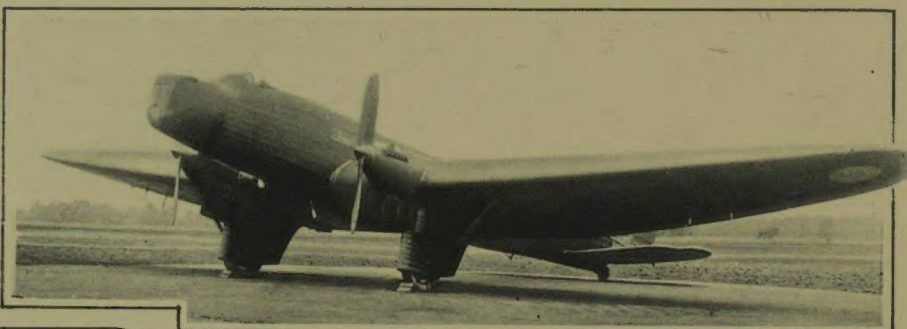


THE NEW R.A.F. THREE-ENGINE FLYING-BOAT, WHICH RECENTLY MADE ITS MAIDEN VOYAGE: A MACHINE WITH THREE ROLLS-ROYCE "BUZZARD" ENGINES.

We illustrate here three of the largest machines yet evolved by the R.A.F.—a huge three-engine flying-boat; the Gloster Bomber transport; and the Fairey Night Bomber (monoplane). The last two, it was stated, would be seen at Hendon. The flying-boat, which recently set out on its maiden trip, has three Rolls-Royce "Buzzard" engines (in place of the three *Continued on right.*)

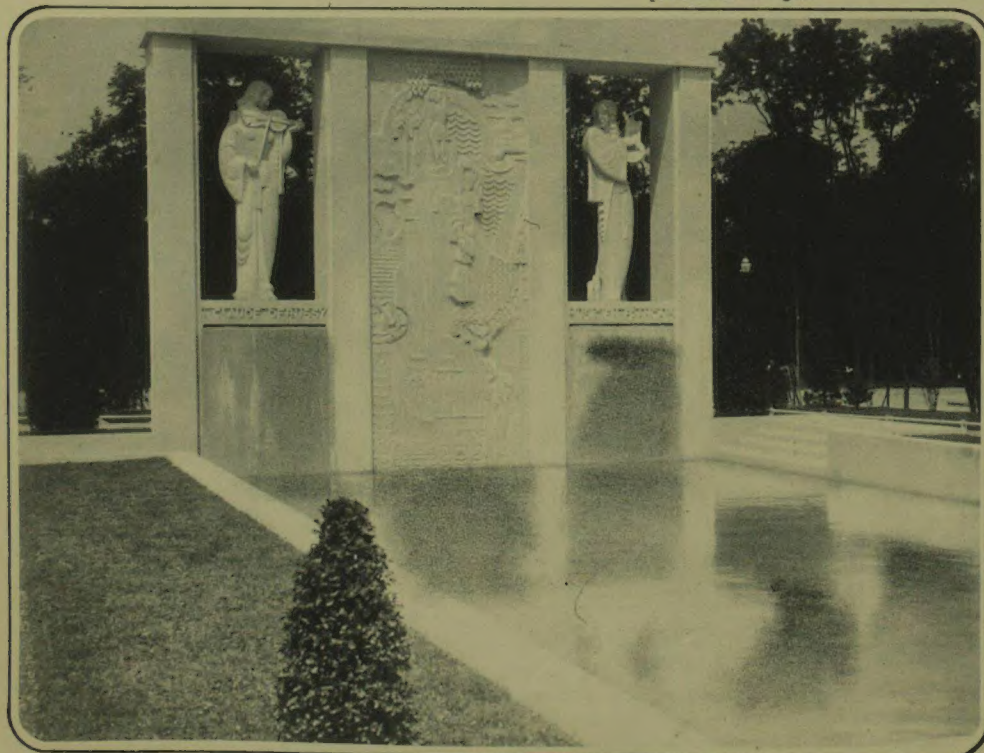


THE R.A.F.'S AERIAL TRANSPORT: A GLOSTER BOMBER TRANSPORT, DESIGNED TO CARRY TROOPS, OR TO RESCUE ISOLATED PARTIES OF CIVILIANS.



THE FAIREY NIGHT BOMBER: AN IMPRESSIVE MONOPLANE OF ALL-METAL CONSTRUCTION, EXCEPT FOR ITS FABRIC-COVERED WINGS.

"Condor" engines hitherto fitted in this type of flying-boat), giving an extra 500 h.p. The bomber transport can carry thirty fully equipped infantrymen several hundred miles at a greater speed than that of any other machine of its class. It is fitted with four Rolls-Royce "Kestrel" engines. The Fairey Night Bomber, it is claimed, represents the first attempt to adapt a big long-wing monoplane to military needs.



THE MONUMENT TO DEBUSSY UNVEILED BY M. LEBRUN: A PHOTOGRAPH SHOWING THE CENTRAL PANEL—INCLUDING A "CATHEDRAL DISAPPEARING BENEATH THE WAVES."

The monument to Claude Debussy, for the erection of which funds were raised all over the world, was unveiled by M. Lebrun, the French President, on June 17. The monument was designed by the brothers Martel. It stands between the Boulevard Lannes and the Bois de Boulogne. It is of concrete, and the central panel shows the figures of Peleas and Melisande, Saint Sebastian with angels, and a cathedral disappearing beneath the waves. On the left is the figure of a girl playing on the viol d'amore, and on the right is one playing the lute.



THE NEW TOWN HALL AT LEWISHAM: AN IMPOSING BUILDING RECENTLY OPENED BY THE DUKE OF YORK.

His Royal Highness the Duke of York arranged to visit Catford on June 22, and to open the new Town Hall at Lewisham. The building, which we illustrate here, is of heavy stone, decorated with carving. It has been erected on a site adjoining the municipal offices and council chamber of Lewisham, at a cost of about £130,000. It was arranged that the Bishop of Kingston should dedicate the building.

## THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE FIRST TREASURE TO BE RECOVERED FROM THE SUNKEN "EGYPT":  
DRYING RUPEE NOTES ON BOARD THE SALVAGE-SHIP "ARTIGLIO."

The first real sample of the contents of the "Egypt's" bullion room has at long last been brought to the surface. Great satisfaction is felt that any doubts there may have been as to whether the divers had actually reached that stronghold are now finally dispelled. On June 10 bundles of ten-rupee and hundred-rupee notes were recovered, and the paper dried well in the sun. The notes have no monetary value, since the issue was, it is understood, cancelled after the wreck.



THE FIRE ON LEE-ON-SOLENT PIER: THE PAVILION AND CONCERT HALL.  
COMPLETELY DESTROYED IN THE BLAZE.

On the afternoon of Sunday, June 19, a fire, caused, it was believed, by the fusing of an electric cable, broke out on Lee-on-Solent pier, and brought about damage which was estimated at £35,000. Nobody was injured, but several people had to make their way to safety through the fire and smoke, and two men and a boy, cut off by the flames, were forced to jump into the sea, where they were rescued by a speed-boat.



THE DERAILED L.M.S. EXPRESS AT GREAT BRIDGEFORD, NEAR STAFFORD:  
ONE OF THE WRECKED COACHES AFTER THE DISASTER.

On the evening of June 17 the L.M.S. express from Crewe to Birmingham jumped the points when crossing from the up slow line to the up fast line at Great Bridgeford and ran into an embankment. Four lives were lost and eleven passengers were seriously injured. There were some remarkable escapes. Traffic on the line was resumed the next morning, after breakdown gangs had been at work all night clearing and re-laying the line.



THE FIRE AT THE HEAD OFFICE OF THE PRUDENTIAL ASSURANCE COMPANY: FIREMEN, WATCHED  
BY A LARGE CROWD, FIGHTING THE FLAMES FROM WATER-TOWERS ERECTED IN HOLBORN.

The fire which broke out at the headquarters of the Prudential Assurance Company, High Holborn, on June 16, did less damage, it was reported, than the water which was used to quench it. The Prudential buildings are being extended, and the extension was separated from the existing building by a wooden partition. The partition caught fire, and the flames quickly spread to the nearby part of the main building. Dense smoke gave the alarm, there was no panic, and employees, taking important books with them, were out of the building in a few minutes.



THE DERAILED L.M.S. EXPRESS AT GREAT BRIDGEFORD: A REMARKABLE  
PHOTOGRAPH SHOWING THE ENGINE BURIED IN AN EMBANKMENT.

The engine of the derailed express, as our photograph shows, was almost completely embedded after plunging into an embankment. The fireman of the train, E. A. Jones, who is in hospital, stated, according to the "Times" report, that the train was just going on to the fast line when the engine struck the points and leaned over towards the embankment. The engine was raised after many hours' work.



## THE MYSTERY OF PERIODICAL HERDING.



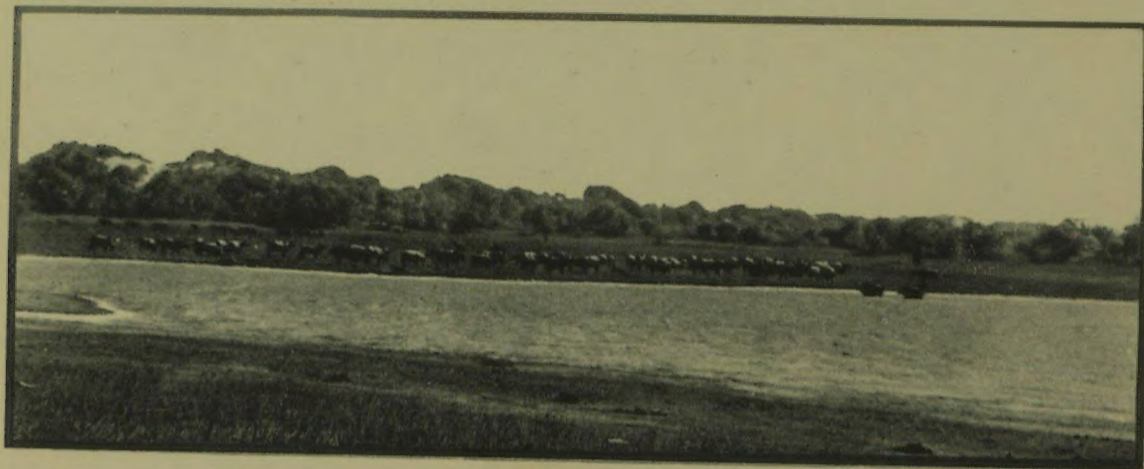
By W. G. ADAM, Hon. Warden, Horton Plains Hunting Country, Ceylon.

AFTER many years' connection with the jungle and Ceylon wild animals generally, one is able to form certain conclusions on many points. Nevertheless, some questions are bound to remain open: foremost among these is why beasts herd in large

are thus killed off at times of drought, but reliable proof of the belief is lacking; one thing is certain, that gaping wounds result, and torn flesh is highly susceptible to disease with the aid of flies and dust.

or with a young male attendant; but one of meek, unenterprising character is often found with or near his hinds and fawns.

A herd of elephants does not necessarily live in anything like a compact body; they are seldom seen all together unless bathing or trekking across a road in very dry weather where they might meet human beings. Forty-three is the largest number counted in one place by the writer, but another herd of nineteen may be considered large. When feeding, a company of elephants will spread themselves over a couple of square miles in flat country, or perhaps a quarter of that area in the hills. The steeper the lie of land, the smaller the herd, until, in the mountains, four is a large number to find together. Herds of eight and nine have been seen there, but they are exceptional. The leader of a low-country herd is usually an old female past the breeding age, whose authority is never questioned but by an ill-tempered young bull. In the latter contingency, the rebel is turned out of the herd and becomes a hater of his own race, eventually turning into a rogue. There is a belief that full-grown bulls do not consort with their cows and youngsters except at stated periods, but that seems incorrect. Such elephants live on the outer circle of the square mile, or whatever it happens to be, ready for emergency and in constant communication with the main body.



WEATHER THE DETERMINING FACTOR IN REGULATING THE SIZE OF HERDS: BUFFALO ON THE PLAINS OF CEYLON—BEASTS OBSERVED TO HERD IN LARGE NUMBERS DURING DROUGHT, BUT TO "WALK BY THEMSELVES" IN TIMES OF PLENTY.

"In the great drought of 1911 it was noticed that wild beasts herded in large numbers, while during the wet years of 1912 and 1913 there appeared to be no gatherings of any size. This raises the presumption that weather—consequently, food—is the cause of herding or otherwise."

numbers during specified years, or months of the year, but are content to live in threes and fours at other times? There is no set breeding season in the Ceylon jungles; hence animals cannot be said to herd, as in other countries, for the object of dispersing families in order that too much in-breeding may not take place. Another provision is made for this in Ceylon: all young beasts, male and female, with few exceptions, are imbued with *wanderlust* a couple of months before the age of puberty comes upon them. Pigs turn their progeny adrift at about five months old; young buffalo bulls and heifers change their companions many times before they settle down; sambhur staglets attach themselves to an old solitary stag of their own breed and act as esquire for six months or more; while spotted-deer spike-bucks wander irresponsibly from herd to herd during their first horned year. Young male leopards and jackals range singly from the time they are four or five months old; indeed, of all animals, elephants alone seem to keep up family ties from birth onward, but their lives are too long to say much on the subject with certainty.

In the great drought of 1911 it was noticed that wild beasts herded in large numbers, while during the wet years of 1912 and 1913 there appeared to be no gatherings of any size. This raises the presumption that weather—consequently, food—is the cause of herding or otherwise, an impression which has been strengthened by subsequent observation. When feeding is plentiful and water abundant there is content in the jungle. Beasts wander here and there in small numbers, and make no attempt to travel far. When grass is scarce, if one beast finds a good spot he is joined by half-a-dozen others in jealousy; what green-stuff there is, is devoured hungrily, and a further move has to be made. Wherever they discover food, others of their breed hurry to snatch a share, and so on until a large herd collects, always moving, always hungry, and growing more jealous of the little feeding they can find daily. It is under such circumstances that disease spreads.

The largest herd of buffalo counted by the writer was 453, in 1911; the largest in 1912 or 1913 numbered only twelve. Amongst the 453 there seemed to be endless quarrelling, as many as seven desperate fights having been in progress at the same time. Junglemen insist that many beasts

Spotted deer (*axis*) in a herd—largest personally counted 174, in 1911—are quarrelsome also, but only in a bickering manner, the stags using their



KINGS OF THE CEYLON JUNGLES—A LOCAL SUB-SPECIES OF THE INDIAN ELEPHANT, WITH TUSKS RARELY DEVELOPED: PART OF A HERD IN A FOREST CLEARING.

fore-feet quite as much as their antlers. Sambhur seldom herd in the plains, it being exceptional to see more than three or four together. In the hills, the latter are more sociably inclined; during the drought

A pack of jackals may number anything up to about a dozen, though three is the most usual ranging number, two males and a bitch. The leader of a large pack is an old dog whose head will boast the prized "jackal's horn," a scabby, bony excrescence just above and between his eyes, strongly resembling a human corn of half an inch in height and cone-shaped. The whole pack rarely seeks food together, but the moment one of them begins to hunt, his mates appear from all points of the compass.

The largest number of leopards that the writer has known to hunt together is three, during the drought of this present year—an old male, a female, and a large cub, probably a female also. A full-grown male leopard usually lives alone, unless for a few days when he happens to be paying court to a female; a leopardess often works with her cubs when they are small, or with a half-grown daughter, but the fact of two fully fledged animals and a large cub hunting together is without precedent. Almost invariably, when two leopards return to a kill which they have brought down between them, they fight desperately for a few moments before feeding; the fact that they are in the process of mating makes

variably, when two leopards return to a kill which they have brought down between them, they fight desperately for a few moments before feeding; the fact that they are in the process of mating makes



A FINE HERD OF WILD BUFFALO IN CEYLON: BEASTS THAT FIGHT AMONG THEMSELVES SO MUCH THAT, AS SOME THINK, THEIR NUMBERS ARE THEREBY KEPT DOWN DURING TIMES OF DROUGHT.

of 1925, on new grass, twenty-two were counted together, of which seven were stags of different ages. A bold, fearless type of stag generally lives alone,

no difference, nor does the possibility that they are mother and cub. Once they are set down to their meal amicability returns.

## HERDING REGULATED BY WEATHER—AND FOOD SUPPLY—CONDITIONS?



ANIMALS THAT TURN THEIR PROGENY ADRIFT AT THE AGE OF FIVE MONTHS OR SO: A SMALL HERD OF WILD PIG BY A JUNGLE POOL IN CEYLON.



ANIMALS WHICH CONGREGATE IN GREATER NUMBERS WHEN THE WEATHER IS DRY AND FOOD IS SCARCE—AS THEY DID, FOR EXAMPLE, DURING THE DROUGHT OF 1911, WHEN A HERD OF 174 WAS NOTED: SPOTTED DEER AT A DRINKING-PLACE IN CEYLON.

In the article on the opposite page, Mr. W. G. Adam tells of herd life in wild Ceylon. Among other things, he discusses the presumption that weather conditions (and the attendant food conditions) regulate the size of herds, and also describes methods adopted by certain herd animals with the apparent purpose of avoiding the dangers of too much in-breeding. Ceylon, while not possessing all the richness of the Asiatic mainland, has a diversified fauna, with several forms peculiar to itself. The tiger is not found there, but leopards and several smaller wild cats are fairly common. It is said that the only member of the carnivora ordinarily dangerous to man is the sloth bear, found in the wilder parts. Many of the

forest-dwelling species that formerly flourished, especially elephants, have become much restricted by the great development of cultivation in recent years, nearly half-a-million acres in the island being now under tea. This industry owes its growth mainly to European initiative, but the native agricultural industries of coconuts and rice, to which may be added rubber plantations, account for a far larger cultivated area than even the tea estates. The Horton Plains, however, which are situated at a height of 7000 feet above sea level, have not yet been extensively developed. They are much used by anglers, and, enjoying a magnificent climate, are even more invigorating than the famous hill station of Nuwara Eliya.

# "AND HERE AND THERE A LUSTY TROUT, AND HERE AND THERE A GRAYLING."

BEING AN APPRECIATION OF

"SIDE-LINES, SIDE-LIGHTS AND REFLECTIONS": By G. E. M. SKUES.\*

(PUBLISHED BY SEELEY, SERVICE AND CO.)

"SIDE-LINES, Side-lights and Reflections"—but on what? the reader will ask himself. The answer is—on dry-fly fishing: a sport about which no one is less qualified to write than I. Even after hours spent with Mr. Skues's book—nibbling at, biting, swallowing the many and various baits with which he so skilfully engages one's interest, I must still confess to ignorance of many important aspects of this, surely the most refined and highly developed of all the departments of angling. For Mr. Skues's book is not a treatise or a manual—far from it: the author presupposes in his reader a knowledge of the sport as wide and as deep as his own. He writes for experts—like himself, I was going to say; but, if there exist people competent to check his information, they are surely to be counted on the fingers of one hand.

His method of approaching his subject is oblique and glancing; half a century of trout-fishing in the chalk-streams of southern England has taught him that it is inartistic, as well as inadvisable, to go baldheaded for one's object. One must take it by surprise; one must not advertise one's intentions; and accordingly most of the pages of angling lore which make up this big book have a happy air of improvisation. Most of them are, as a matter of fact, occasional pieces written for the *Field*, the *Fishing Gazette*, the *Salmon and Trout Magazine*, etc., which the author has collected, and arranged under the headings "Of Days and Things that Were," "Of Interesting Persons," "Veni, Vidi," "The Beastly Abroad," "Malice," "Of Theory and Practice," "About It and About—Being Talks on Various Topics," "Oddments and Dreams." Mr. Skues does not neglect the part that angling has played in literature; but, though he writes with an eye to the beauties of Nature (his favourite haunt is the Itchen, to which the book is dedicated), he always treats his subject from a sportsman's standpoint. I gather that he regards Izaak Walton as an incomplete angler: he "was so old-fashioned in his fly-lists"; he "was a victim of this idea

"Thyse be the xij flyes wyth whyche ye shall angle to ye tought & graylyng, and dubbe lyke as ye shall now here me tell.



CLASSIFYING THE TROUT'S REACTIONS TO THE FLY: AN EXAMPLE OF A PYRAMID RISE FORM.

"This type of rise form, named the 'pyramid' by Mr. Eric Taverner, is invariably to a Hatching Sedge. Like other rise form photographs in this book, it is a slashing rise to an insect under water in a very slow stream and involves a strong lateral turn to get back into position. It is unusual in this type of rise for the trout to come out of the water to this extent."

Marche.

(1) The donne flye the body of the donne woll & the wyngis of the pertryche. (2) A nother doone flye, the body of blacke woll: the wynges of the blackyst drake: and the lay under the wynges & under the tayle."

And so on till August completes the dozen.

Mr. Skues makes three comments on Dame Juliana's list of flies. First, that "all but one are winged. The date of the invention of the soft hackled Yorkshire type of fly is far from clear." Secondly, "that they are all meant to represent some real insect or another, and are none of them fancy flies." Thirdly, "that with the possible exception of No. 12 all the patterns are, if my identification be correct, representations of flies which are to be found on English rivers."

The first mention of the dry fly occurs in G. P. R. Pulman's "Vade Mecum of Fly-Fishing for Trout,"

published in 1841. In a revised edition printed ten years later the author says: "It is not in the nature of things that this soaked artificial fly can swim on the surface as the natural ones do, it follows the alternative and sinks below the rising fish, the notice of which it entirely escapes, because they happen just then to be looking upwards for the materials of their meal—Let a dry fly be substituted for the wet one, the line switched a few times through the air to throw off the superabundant moisture, a judicious cast made just above the rising fish and the fly allowed to float towards and over them, the chances are ten to one that it will be seized as readily as the living insect. This dry fly, we must remark, should be an imitation of the natural fly on which the fish are feeding, because, if widely different, the fish, instead of being allured, would most likely be surprised and startled at the novelty presented, and would suspend feeding until the appearance of their favourite and familiar prey."

Mr. Skues writes disparagingly of the mental capacity of pre-Pulman anglers and their "pitiful tendency to rely on so-called

authority." But he thinks they may have had some excuse, for "each advance in the art of fly-dressing (and fly-fishing) has coincided with and depended on some outside advance in mechanical arts or sciences which has rendered progress possible. And it may be that the discovery of the dry fly only became possible with some such advance." But he rather doubts this; anglers before Pulman were as unimaginative as surgeons before Lister.

Mr. Skues's book is lacking neither in personality nor in personalities. Besides referring to past authorities on angling, from Ælian downwards, he bestows a generous measure of appreciation, not entirely unmixed with criticism, on his distinguished contemporaries, George S. Marryat, F. M. Halford, H. S. Hall, and Francis Francis. Their letters and strongly expressed opinions on controversial points in the angler's art give the book an agreeably human touch, redeeming it at once from the dryness of theory and the coldness one associates with fish. Mr. Skues's little biographical sketches are pleasant and evocative, but even from them traces of the ruling passion are not absent. As a friend he praises; as an angler he is sometimes obliged to condemn.

"It is a somewhat tragic feature of this work ('Dry-fly Fishing in Theory and Practice') that, though it was published as late as 1913, Halford showed himself still ignorant of the methods of wet-fly fishing as it should be practised on a chalk-stream, and on the strength of his mistaken data on the subject, intolerant of any use of the wet fly on chalk streams, definitely ranged himself on the side of the purists."

"A tragic feature"! One is reminded once more that, for sportsmen, heretical theories about their favourite sport are as the sin of witchcraft. In a chapter entitled "Moral Indignation and Trout Fishing," Mr. Skues remarks: "It is permissible to think that, though of late years there has been a tendency towards a more open mind and greater charity of thought, yet even in the present there is, may one put it, still a loss to the community of anglers due to an expenditure of moral indignation among the various schools of fly-fishers and trout-fishers upon practices of other schools not invariably deserving of censure." But, he goes on to say, "the object of trout fishing is undoubtedly the capture of trout," and he then distinguishes between those methods which from the sportsman's point of view are legitimate and those which are not. Some of these distinctions are very fine-drawn; even the uninitiated cannot but get a thrill from a nuance as subtle as this: "It is known that the use of the worm in any way on chalk streams is barred and rightly barred. . . . But on many North Country streams where the Stone fly prevails there comes a time, in June, after the Stone-fly season is over, when the trout evince a distaste for the small fly and yet may be taken with the clear-water worm cast something like a fly upstream, and that in the thinnest and clearest of water. In such rivers the use of the worm in thick water might be legitimately frowned upon (though it would be difficult to prohibit it), but the use of the clear-water worm from mid-June onwards is clearly rightly indicated."

Mr. Skues discusses at length what weather conditions are best for fishing. He does not subscribe to Colonel Collingwood's revolutionary opinion that the direction of the wind does not matter so long as it blows up-stream. There are other, more important considerations than that of "facility of casting." According to Mr. Skues, "the moon behind the angler is most fatal to success in fishing." To the general reader, these continual reminders of the English countryside are among the most attractive features of the book; even when reading its most severely technical pages one can see the reeds quivering and hear the wind sighing among the willows.



CLASSIFYING THE TROUT'S REACTIONS TO THE FLY: AFTER A RISE.

"The fish has taken a nymph just below the surface and well in front of him. . . . Meanwhile the rise which has spread very considerably has drifted down over him. The dark shadow in the middle of the rise form is rather puzzling, but it may be a depression in the water just before being filled in or it may be a part of the shaded water above. . . ."

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CLASSIFYING THE TROUT'S REACTIONS TO THE FLY: A RISE IN SLOW CLEAR WATER TO A SPENT SPINNER.

"The fish has risen gently to the surface and has just sipped in the spent spinner. The fish is now sinking slowly back to its original position."

of stereotyping [flies]." Strangely enough, too, he finds Dame Juliana de Berners lacking in originality. Her treatise, published in 1496, is the earliest word in print or writing that we have in English on the subject of trout fly-dressings; but "the dressings she records are so stupid and conventional as to prove that in her days the art had sunk into a purely traditional stage and had ceased to be a living art based on continuous up-to-date observation and experience. In its origin the art must have been based on intelligent observation. The early sportsman or fisher for the pot cannot have failed to observe the trout rising under the banks or in the runs at the natural dun or slashing at sedge or alder. The first natural stage would be dibbing with the natural fly, until some long-forgotten natural genius conceived the idea of simulating the natural insect with feather and fur in order to enable him to reach feeding fish which declined to allow him to approach near enough to dib for them with the natural fly. Possibly he saw a trout slash at a feather from coot or moor-hen floating on the surface, and from that hint conceived the great idea. Probably by means of clap net or by guddling or tickling he was able to obtain trout which had recently been feeding on the natural fly and nymph, and from the examination of their maws he ascertained the nature and coloration of the insects on which they had been feeding."

The author's strictures on Dame Juliana notwithstanding, I cannot forbear to quote from her "Treatyse of Fysshynge wyth an Angle":

\*"Side-lines, Side-lights and Reflections." Fugitive Papers of a Chalk-Stream Angler. By G. E. M. Skues (Seaforth and Seforth). Published by Seeley, Service and Co.; 21s.

## THREE INNOVATIONS AT OLYMPIA: NEW "SCENES" AT THE HORSE SHOW.



THE ATMOSPHERE OF THE ENGLISH COUNTRYSIDE IN WINTER BROUGHT TO LONDON IN JUNE—TO PROVIDE OLYMPIA WITH A NEW SPECTACLE: THE PARADE OF A PACK OF HOUNDS IN THE ARENA DURING THE INTERNATIONAL HORSE SHOW—18½ COUPLES; WITH THE HUNTSMAN AND WHIPS.

THIS year's International Horse Show at Olympia, which began on June 16 and continues until to-day, June 25, gives finer and more varied entertainment than ever before, and is remarkable for three interesting innovations. It was an admirable idea to present packs from a number of the classic hunts of the country, and this feature proved exceedingly popular. On the opening day, June 16, the Bicester pack was presented; and on later dates in the programme there appeared the Old Berkeley, Major Smith-Bosanquet's hounds, the Warwickshire, the Duke of Braufort's, the Pytchley, the Quorn, the Grafton, and the Whaddon Chase packs. The first photograph on this page shows the Bicester hounds in the arena. They entered slowly, preceded by the huntsman and whips in hunting pink and mounted on beautiful greys. After passing slowly round at a walk, the huntsman blew his horn, the riders broke into a

[Continued below.]



AN UNPRECEDENTED HAPPENING AT THE HORSE SHOW: THE LORD MAYOR OF LONDON DRIVES IN STATE INTO THE ARENA.—HIS LORDSHIP GREETED BEFORE BEING CONDUCTED TO THE ROYAL BOX.

[Continued.]

canter, and the hounds chased round the arena in full cry. A second interesting item was the parade of Grand National winners. Our photograph shows Grakle, who won in 1931, nearest the camera; and then, from right to left, Shaun Gollin (1930), Sprig (1927), Master Robert (1924), Music Hall (1922), and Shaun Spadah (1921). Other winners shown were Ally Sloper (1915), Poethlyn (1919), and Tipperary Tim (1928). On June 17, for the first time in the history of the Show, the Lord Mayor of London and the Sheriffs paid it a State visit.



ANOTHER INNOVATION AT THE INTERNATIONAL HORSE SHOW: THE PARADE OF GRAND NATIONAL WINNERS; WITH GRAKLE, THE WINNER IN 1931, IN THE FOREGROUND OF THE PHOTOGRAPH, AND SHAUN SPADAH, WHO WON IN 1921, ON THE LEFT.

# THE WORLD OF SCIENCE.

## THE PANGOLIN, OR SCALY ANT-EATER.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

A FEW days ago there came to the Editor of *The Illustrated London News*, from Sourabaya, Java, a letter expressing kindly appreciation of the essays which appear on this page; and, in addition, some very beautiful photographs and a brief description of that most puzzling and strange of living animals, the manis, or pangolin. Mr. Grolleman, who sent the letter, suggests that I should give some account of the habits of this creature, about which, really, we have yet a great deal to learn.

What little there is to be said of its habits shall be said presently. For the moment let us concentrate attention on its singular appearance, which has no parallel among the mammals. It looks like an animated pine-cone, and this because the whole body is encased in an armature of great horny, overlapping scales. Most people leave it at that. Even learned Professors of Zoology have failed to solve the riddle of these scales, though they are more or less in agreement that they are to be regarded as made up of "agglutinated" hairs: that is to say, of hairs welded

together. And in this they agree with the horns of the rhinoceros.

But *how* and *why* have these singular structures come into being? These are questions which must remain unanswered until a microscopic study of the early stages of development of these formations has been made. But even then we shall find no answer to the question—why? In other animals which have developed horns on the crown of the head, or on the snout, these weapons are formed by a bony outgrowth of the skull, and a sheath of horn. But the horns of the rhino and the scales of the pangolin are outgrowths of the skin. What agency brought about

unrecognised, in hosts of cases, and in tissues of all kinds. This is a theme to which I propose to return on another occasion.

So far, I have spoken only of "the" pangolin, as if there were but one species. As a matter of fact there are several, having a wide geographical range, and presenting some interesting structural characters linked with this distribution, but all belong to the genus *Manis*. The Indian pangolin (*M. pentadactyla*) ranges from India to Ceylon, and is about 3 ft. 6 in. long. A nearly-allied species—the Chinese pangolin—ranges from Nepal to China; while the Malayan pangolin (*M. javanicus*), shown in the adjoining photographs, ranges as far east as Java, Borneo, and Celebes. This is a conspicuously slender animal, and with a proportionately longer tail than the other Asiatic species.

The African species number two of medium size, and two larger ones, the giant of the tribe (*M. gigantea*) attaining to a length of 5 ft. 4 in. All these differ from their Indian cousins in some small but curiously interesting points. Unlike the Indian species, no hair is found between the scales, though all the under-side of the body is furred: none of the African species, again, shows any sign of external ears, and the middle row of scales running down the tail divides into two some little distance from the tip. Here we have the results of geographical isolation. That is to say, the species of the African and Indian areas respectively have modified their original heritage from their common parent. But why should the African species have lost the external ear and hairs between the scales?

The only strictly terrestrial forms are the African giant pangolin (*M. gigantea*) and the slightly smaller *M. temminckii*. All the others are tree-dwellers or, at any rate, can climb trees with facility.

Nocturnal in habits, they feed on ants and termites, and to this end have extremely long prehensile tongues, which are thickly coated with a sticky exudation from great glands on each side of head and neck. As a consequence of long-sustained and intensive digging in pursuit of their prey, the nails of the toes have attained to a great size, and have so, as we might say, deformed the feet that these animals walk, as to the fore-feet, on their knuckles, while the hind-feet have the soles turned outwards, giving the creatures a very strange appearance when walking. But this is no great matter, for digging is to them of much more importance than the ability to walk "delicately," after the manner of Agag.

There are, however, evidently gaps in our knowledge of the daily lives of these creatures: for it is a well-known fact that most of them spend a large portion of their time in

trees, and to this end have prehensile tails. Are such haunts resorted to for safety during the hours of daylight, or also for food? While resting in the trees, some species, at any rate, take a firm grip on the branch with the hind-feet, then, pressing the



1. AN ANIMAL OF MANY PECULIARITIES, INCLUDING TOOTHLESS JAWS AND SCALES FORMED OF "AGGLUTINATED" HAIRS WELDED TOGETHER: A MALAYAN PANGOLIN RESTING AFTER HUNTING FOR ANTS IN A MANGO-TREE.

The animal is seen suspended by the tip of its tail, while one of the fore-feet is grasping the upturned sole of the opposite hind-foot. A photograph and a description of the Chinese pangolin (*Manis aurita*) appeared in connection with an article on "Ants and Ant-eaters," on this page, in our issue of June 27 last year.

this luxuriant growth of adherent hairs on the otherwise practically hairless hide of the rhino? And, similarly, we may ask what agency has caused some of the hairs of the pangolin's body to become welded together to form scales, while other hairs of normal type are to be found between the scales?

The spines of the porcupine and the hedgehog might seem, at first sight, to suggest that the scales of the pangolin are merely short, flat spines. But this interpretation has no evidence to support it, for the spines are just immensely enlarged single hairs, and not compounded of welded hairs. We cannot associate this armature with its mode of life, for the pangolin in this matter follows closely the ant-eaters of America, which are hairy animals, and the aard-vark of Africa, whose hide is hairless. Here, then, we seem to have an indication of some molecular change in the hair follicles and their secretions, giving rise to a new type of structure: a phenomenon which I believe has appeared, though



2. THE SKULL OF THE MALAYAN PANGOLIN: A PHOTOGRAPH SHOWING THE UNDER SURFACE OF THE SKULL AND THE LOWER JAW WITHOUT ANY TRACES OF TEETH—THE ANIMAL'S STAPLE FOOD, ANTS, NOT BEING MASTICATED, MAKING THEM UNNECESSARY.

Since the animal's food is not masticated, the muscles which would perform this function have degenerated, and this has led to the almost complete disappearance of the bony arch on each side of the skull, whose function is to afford leverage for the masticatory muscles.

great tail flat against the trunk, bend the body backwards till it stands out at right angles, with the head turned slightly upwards. In this position, the body is perfectly "camouflaged," since it looks like the stump of a branch.

Perchance Mr. Grolleman will be able to throw some light on this aspect of their life-history. For his pictures show that the Javan species has an exceedingly flexible and prehensile tail. In Fig. 1 his pet is seen suspended from a branch with one of its fore-feet catching hold of a hind-foot turned sole-upwards. He describes it as looking for ants in a mango tree. In the other it is suspended from his thumb by the tip of the tail, while the body is bent double so that its head has come to rest between its hind-feet. But we would like to know how much of its life this animal passes in trees, and the relative abundance of ants to be found there.

Of the internal structure of the pangolins, I must enlarge on some other occasion, for there are many extremely interesting things to be said on this theme, which in no wise demands a profound knowledge of anatomy before they can be appreciated. Let me on this occasion confine my comments, on this aspect, to the skull. As will be seen in Fig. 2, this has an almost tubular shape, and is toothless: and in this it agrees with the South American ant-eater, which is of another and not very closely-related group. But both stand in sharp contrast with another ant-eater—the aard-vark of the Cape, whose jaws bear teeth answering to pre-molars and molars.

Why have they been retained in this animal? They are quite remarkable teeth, by the way, but their peculiarities I must describe on another occasion.



3. THE PET PANGOLIN SEEN IN FIG. 1 HOLDING ON TO ITS OWNER'S THUMB WITH THE TIP OF ITS TAIL: A PHOTOGRAPH SHOWING HOW THE ANIMAL COILS UP WHEN DANGER THREATENS—THE HEAD THRUST BETWEEN THE HIND-LEGS.

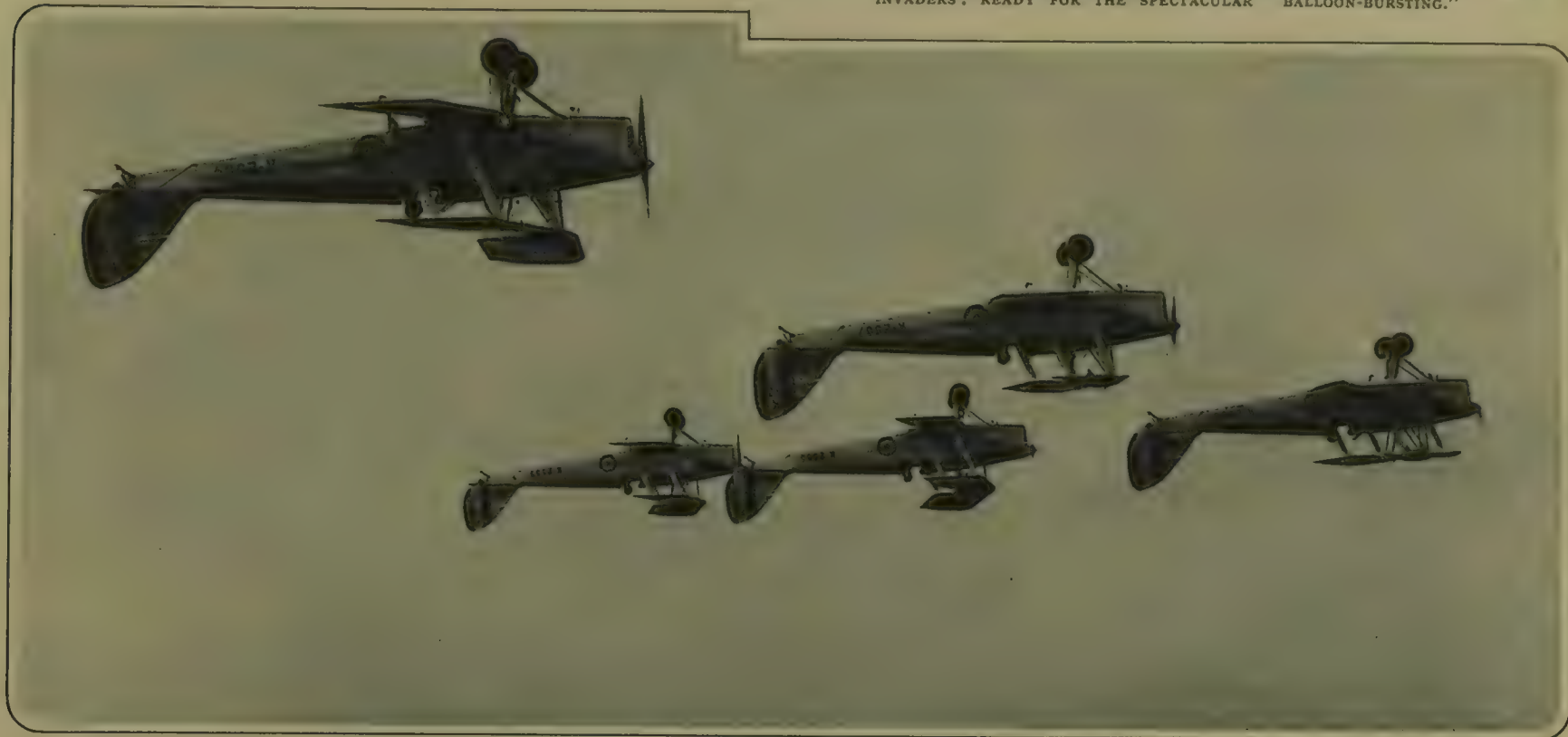
**"TERRORS" HUNTING MAN-EATING MARTIAN MONSTERS!  
R.A.F. FLIGHTS SERIOUS AND SERIO-COMIC FOR HENDON.**



A "TERROR" OF THE R.A.F. READY TO SHOOT DOWN MARTIAN MAN-EATERS: AN AUTOGIRO CAMOUFLAGED FOR ITS FIGHT WITH THE INVADING MONSTERS.



A PTERODACTYL DISGUISED—THE BETTER TO MEET AND FIGHT THE MONSTROUS MARTIAN INVADERS: READY FOR THE SPECTACULAR "BALLOON-BURSTING."



"GUARDS' DRILL" UPSIDE DOWN IN THE AIR: INVERTED FLYING AS DEMONSTRATED BY FLYING INSTRUCTORS FROM THE CENTRAL FLYING SCHOOL.



A FAIRY-TALE DRAGON THAT REALLY FLIES: CHILDREN GAZING APPREHENSIVELY AT THE HIDEOUS SNUOT OF THE CAMOUFLAGED PTERODACTYL.

The Royal Air Force Display, given at Hendon to-day (June 25), includes some remarkable demonstrations of "drill" in the air, at speeds varying from 150 to 200 m.p.h. The R.A.F.'s remarkable formation-flying was fully explained and illustrated by us in a double-page in our issue of June 18. A realistic scene will also be presented—a desert action in which the R.A.F. is shown giving support to threatened troops. Supplies are dropped on the desert column, and messages collected from them. Finally, three Victoria troop-carriers arrive with reinforcements, who are duly landed, drive off the tribesmen with machine-guns, and are then taken on board again. Another exciting feature is the fight between a Sidstrand bomber and three single-seater Bulldogs. Among the new aircraft



THE BROADLY COMIC SIDE OF THE R.A.F. DISPLAY: "THE CRAZY HUNTSMAN" READY TO GO THROUGH HIS PACES DURING A REHEARSAL FOR HENDON.

shown is the Fairey night-bomber—stated to be the first attempt to adapt a big, low-wing monoplane to military needs. A "mystery" event is also included. This is entitled "Balloon-bursting." Man-eating monsters have descended upon this country from Mars, and it is decided to shoot them down while they are still in the air. For this purpose, certain of our aeroplanes—"Terrors"—are themselves camouflaged as monsters, the better to approach the invaders.

# DEBTS.

By **SIGNOR GUGLIELMO FERRERO,**

*The distinguished Italian Philosophical Historian; Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.*

*We continue here our series of occasional articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.*

THE debts of Germany! They are so enormous, they were contracted under such extraordinary conditions, they are tied up with so many other interests, that no one dares predict what results the Conference of Lausanne may yield. Sceptics are numerous. It is certain, moreover, that, even if satisfactory solutions are found at Lausanne, Germany's debts will continue for a long time to be a cause of perturbation through their hyperbolic size and because they are only one aspect—the gravest—of a universal malady. After 1914 the whole world forgot that if it is convenient to make debts this convenience should not be abused. From all the abuses has resulted a situation which has no precedent in history. It will not be without value to study it a little.

Why has the world contracted so many debts in the course of twenty years? It is a complicated story. The belligerent States set the example, for modern war is a monster, an insatiable devourer of money. But the war at an end, the belligerent States continued to contract debts because they had become so accustomed to spending without counting that they could not call a halt from one day to the next. The contagion spread to the neutral States. Throughout the world, after 1920, Governments and States expanded public services, constructed roads, railways, schools, hospitals, and palaces, with a lavish prodigality which only a continuous stream of loans could sustain. The great industrial and commercial enterprises did not tarry long before taking up the dance. With rare exceptions, the majority expanded their equipment and their business on credit—through the flotation of bonds with the public and through advances obtained from banks. The banks in their turn, in countries where capital was less abundant, opened credits with the banks of richer countries where money was cheaper.

At last the anonymous masses yielded in their turn to the temptation. Formerly, debts could not be contracted by everybody at will; in order to spend the money of other people it was necessary to be a king or a great lord. At present the masses are permitted to enjoy this royal privilege. The expansion of sales on credit which took place from 1920 to 1930 permitted millions of workmen and members of the lower middle-class to buy motor-cars, radios, and furniture. The retailer granted credit to the purchaser, the wholesaler to the retailer, the manufacturer to the wholesaler, and the bank to the manufacturer. This constituted a chain of debts as long as it was fragile.

To this should be added the debts among the belligerent nations: Germany's debts to the Allies; the debts of the Continental Allies to England; the debts of the Continental Allies and of England to the United States. There are to-day three classes of debts: commercial debts between private persons; international debts between States; public debts between private persons and States. It would be difficult to say which are the heaviest, for their size exceeds anything which has been seen up to this time. Moreover, they harass the world not by their crushing weight alone, but also through a two-fold evil—arising from their origin and destination—which must be understood in order to comprehend this problem. The money borrowed by public bodies has been wasted largely in grandiose projects of construction and that borrowed by private persons in luxurious spending. A considerable part of these debts was contracted abroad.

Everyone knows to what profuse spending for lavish public construction Germany yielded after 1924 with the money borrowed in Europe and America: railway stations, hospitals, schools, public palaces, labourers' quarters, and so on. Germany, as always, went further than other nations, but the same tendency is to be found, though less exaggerated, in almost all the other countries, especially in the United States. From 1920 to 1930 America must have been the Eldorado of architects and constructors. Banks, insurance companies, railway companies, universities, municipalities, cities, were all seized by the rage of constructing in every corner of the continent a small or a great Babylon. Only the Rome of the Popes and the Rome of the Caesars could rival the profusion of marble which is displayed in the great cities of the United States. I should be curious to know how many billions the American railway companies have spent in constructing stations during

the last ten years. In the great American cities there are hundreds of railway stations which could rival in size and in richness of materials the Baths of Caracalla. The majority of these enormous buildings were constructed, naturally, with borrowed money.



"THE GREATEST ROMANTIC ILLUSTRATOR OF LAST CENTURY": A SELF-PORTRAIT (PEN DRAWING) BY GUSTAVE DORÉ (1832-1883), NOW BEING COMMEMORATED BY A CENTENARY EXHIBITION IN PARIS.

Gustave Doré, the great French illustrator, was born at Strasbourg on January 6, 1832, and died in Paris on January 23, 1883. Some particulars of the current centenary exhibition of his work, at the Petit Palais in Paris, are given opposite, with other examples of his drawings, including two for "The Illustrated London News" in 1855.



"LA COMÉDIE FRANÇAISE": A TYPICAL PARISIAN AUDIENCE IN THE EIGHTEEN-FORTIES—AN EXAMPLE OF DORÉ'S FACULTY FOR CONTEMPORARY CARICATURE, FROM HIS EARLY ALBUM, "LES DIFFÉRENTS PUBLICS DE PARIS."

Before 1914, countries and States which had contracted debts abroad were few in number. If we except the large investments made by England in her Dominions and Colonies, then Russia, Turkey, and South America were the only countries which had contracted large standing

debts abroad, for the most part in England, France, and Germany. Now, with the exception of the United States, which are the creditors of the world, both in a political and in a private way, and of a few very rich small States, such as Switzerland and Holland, which also have very large commercial credits abroad without having any debts, all the other States of the world owe, for one reason or for another, enormous sums to other countries. There are the political debts created by the war. There are the public loans—State or city—and the bonds of the great industrial companies floated abroad. There is a world-wide interlacing of bank credits: banks which have lent money to banks or to business enterprises situated in other countries. Germany, of course, holds the first place among these international debtors.

What enormous sums the peoples must contribute every year in order to pay these reciprocal debts—political debts, commercial debts, interest and amortization! But the difficulty is accentuated still further by a complication which is just beginning to be generally perceived. The multiplication of international debts should have demanded a régime of growing free trade. Each country can pay its debts only with the merchandise which it is capable of producing under advantageous conditions. If it is a country that is a producer of gold, it can pay with gold, but if it produces coffee, wheat or cotton, it will have to pay with coffee, wheat or cotton. If it pays with gold, this means that it has exchanged somewhere its coffee, wheat or cotton against gold. It will always pay with the merchandise which it produces, directly, or indirectly. Common sense, moreover, is sufficient to convince us that it cannot be otherwise.

But since the end of the war, whereas debts have become more and more international in character, Protectionism has grown everywhere. During the last few years it has become ferocious. Not only has England been converted to Protectionism, but everywhere recourse is had to systems of contingents. And, what is a still more striking contradiction, it is the creditor countries themselves, headed by the United States, which have set the pace in this Protectionist stampede. International trade has become more and more obstructed; the circulation of goods is slowing down all over the planet; every country is being locked up within itself; and the debtor countries, being unable to sell their merchandise except at ruinous prices, no longer have the means of paying their debts.

The failure of Germany as regards her political and commercial debts is only one example. Every month the list of States which, in Europe and in America, have totally or partially suspended their payments, grows longer. Furthermore, it is not only the system of debts and credits which is threatened by these monetary difficulties. People are not travelling so much. Formerly the shores of Lake Geneva welcomed a large number of *rentiers* and retired officials from all parts of the world who established their permanent domicile there. Now we see them returning home one after the other because they are unable to receive their income or because their Governments refuse to pay pensions to persons residing abroad. A rich Argentine property-owner said to me the other day, laughingly: "I can no longer sell my wheat in Europe, so I must return home and eat it on the spot."

There is not a single example in history, I believe, where the love of knowledge or the need to learn ruined a people or a family. But at present the love of knowledge and the need to learn are also beginning to be considered among the causes of monetary disturbances which the State must supervise. The University of Geneva has always received a considerable number of foreign students, and formerly they came whenever and in whatever manner they wished. At present they often have great difficulty in leaving their countries, and many countries control the allowances which they receive from their families. There are countries which do not permit a father to send more than 180 Swiss francs per month to a son studying in Switzerland, while others, a little more generous, allow 50 francs per week. I have even read in the newspapers a queer story of a high official personage of a European State who could not go to the funeral services of President Doumer because he was unable to procure the French money necessary for the journey. If this story

was invented, it is nevertheless the caricature of an evil which is real and profound.

The world is threatened by a progressive stifling of exchanges between the nations—economic exchanges as well as exchanges of a moral order. They are linked with

(Continued on page 1070.)

## THE DORÉ CENTENARY: A PARIS EXHIBITION; OUR CRIMEAN WAR DRAWINGS BY DORÉ.



DORÉ'S SATIRE ON PARISIAN THEATRICAL TASTE IN THE 'FORTIES: "L'ODÉON" (FROM "LES DIFFÉRENTS PUBLICS DE PARIS")—AN AUDIENCE OF ONE, CONTRASTING WITH THE ITALIAN OPERA (ADJOINING) AND THE COMÉDIE FRANÇAISE (OPPOSITE).



"L'OPÉRA ITALIEN": A DRAWING BY GUSTAVE DORÉ IN HIS EARLY SATIRIC SERIES, "LES DIFFÉRENTS PUBLICS DE PARIS"—A CONTRAST TO THE EMPTY AUDITORIUM OF THE ODÉON IN THE ADJOINING ILLUSTRATION.



DORÉ AS AN "ILLUSTRATED LONDON NEWS" ARTIST DURING THE CRIMEAN WAR: "THE BATTLE OF THE TCHERNAYA"—A DOUBLE-PAGE DRAWING BY HIM REPRODUCED FROM OUR ISSUE OF SEPTEMBER 29, 1855.



ANOTHER DRAMATIC EXAMPLE OF DORÉ'S WORK FOR "THE ILLUSTRATED LONDON NEWS" DURING THE CRIMEAN WAR: "THE FALL OF SEBASTOPOL—CAPTURE OF THE MALAKOFF TOWER"—A DOUBLE-PAGE DRAWING FROM OUR ISSUE OF SEPTEMBER 22, 1855.



ONE OF THE BEST EXAMPLES OF DORÉ'S WORK AS A PAINTER, IN WHICH BRANCH OF ART, HOWEVER, HE DID NOT ATTAIN THE SAME BRILLIANT SUCCESS AS WITH HIS DRAWINGS: A PICTURE ENTITLED "LA COUR DES MIRACLES."



"THE NEOPHYTE": ANOTHER OF DORÉ'S PAINTINGS, CONSIDERED AMONG HIS FINEST—A WORK SHOWN IN THE SALON OF 1868, FIVE YEARS LATER THAN HIS BEST-KNOWN PICTURE, "PAOLO AND FRANCESCA DA RIMINI."

As noted opposite, the centenary of Doré's birth is being celebrated in Paris by a memorial exhibition at the Petit Palais. M. Camille Gronkowski, curator of the museum, writes: "Assembled there (until mid-July) are 500 works representing, in his manifold aspects, the greatest romantic illustrator of the last century." After describing how, as a boy of fifteen, visiting Paris, he was employed to draw for the "Journal Pour Rire" and became familiar with Parisian life, the writer continues: "He frequented the Opéra and the public balls, and produced some charming and vivacious albums, 'Les Différents Publics de Paris' and 'La Ménagerie Parisienne.' . . . His originality became manifest in the illustrations to 'Rabelais' in 1854. Our exhibition shows his chronological 'evolution' and his

chief works, including the illustrations to Balzac's 'Contes Drolatiques' and 'The Wandering Jew.' His world-famous work on Dante's 'Inferno' dates from 1861. Connoisseurs also admire his drawings for Perrault's Fairy Tales and 'Don Quixote.' He paid several successful visits to London, where he sold pictures for some 100,000 to 150,000 francs. His painting, however (though he set great store by it), did not constitute his best work." Bryan's "Dictionary of Painters" says, regarding his paintings: "His earliest exhibited works were the 'Battle of the Alma' in the Salon of 1855 and the 'Battle of Inkerman' in that of 1857, but his best picture was 'Paolo and Francesca da Rimini,' exhibited in 1863. This was followed, among others, by 'The Titans' in 1866, and 'The Neophyte' in 1868."

# INFRA-RED VISION—BY THE CAMERA: PHOTOGRAPHING THE

PHOTOGRAPHS REPRODUCED BY

# "INVISIBLE" SOME DIRECTION-FINDING BIRDS MAY SEE.

COURTESY OF THE "TIMES."



AS PHOTOGRAPHED FROM CUMBERLAND, AT A POINT OVER FORTY MILES AWAY: A PANORAMIC VIEW OF THE COAST OF THE ISLE GIVEN THE APPEARANCE



OF MAN WHICH WAS TAKEN BY MEANS OF INFRA-RED PLATE AND FILTER AND A LONG-FOCUS LENS—THE IRISH SEA OF A GREAT LAKE!



TAKEN FROM THE WALLACE MONUMENT AT STIRLING AND COVERING A DISTANCE OF OVER TWENTY-NINE MILES, AS FAR AS OF THE GATEWAY TO THE HIGHLANDS (ROB ROY COUNTRY),

Interest in long-focus infra-red photography, already great, has been increased by the suggestion that the eyes of certain birds may be sensitive to infra-red rays, and that this may account for the direction-finding abilities of migrants and "homers." In particular, "Times" correspondents have been discussing the question. Much argument will ensue before the theory is proved or disproved; but, as we have already noted, the idea has recalled attention to long-distance photographs taken with the aid of infra-red rays. Our readers will remember that we reproduced in our issue of May 14 a remarkable illustration showing the coast of France as photographed from Dover when barely visible to the eye of anyone at the point

at which the camera was placed, a wonderful record achieved by long-focus infra-red photography. The photograph in question was by the "Times"; and it should be emphasised that an Ilford infra-red photographic plate and a filter were used. We then said: "A peculiarity of infra-red photography is that foliage appears white in the photograph. This effect is caused by the filter obstructing the reflection of ordinary light and admitting only the reflection of infra-red rays." As to the photographs now given, these were taken by the "Times" under precisely similar conditions. The panoramic view of the coast of the Isle of Man was taken from a point south-west of Wast Water, Cumberland, over forty miles away. The



BEN MORE, WHICH IS BUT DIMLY VISIBLE WHEN SEEN FROM THE POINT AT WHICH THE CAMERA WAS PLACED: A PANORAMIC VIEW TAKEN WITH THE AID OF INFRA-RED RAYS.

greater part of the eastern coast of the island is shown, from a point near Ramsey to the low-lying land in the southerly part of the island. The rounded summit of Snafell is a distinguishing feature of the right-hand half of the photograph. To the north is North Barrule; and the peak of South Barrule, over fifty miles away from the camera, shows clearly in the left-hand half of the picture. The foreshortening caused by the long-focus lens gives the Irish Sea the appearance of a great lake! Of the second photograph, it should be said that it was taken from the Wallace Monument at Stirling, and covers a distance of over twenty-nine miles, as far as Ben More, only a dim outline of which can be seen by

the eye on a very clear day from that point. The name of Rob Roy is associated with some of the country included in the picture. The peak on the extreme left is Ben A'n, just above the Trossachs, and to the right of it is the massive Ben Ledi (2875 feet), the peak of which is about eighteen miles away. Benvane (2685 feet) is shown on the left of the right-hand half of the picture. The next peak to the right (about ten miles behind) is that of Stobinian (3321 feet), and Ben More (3845 feet) is on the extreme right. Callander, situated approximately in the centre of the right-hand picture, although about thirteen miles away, appears much nearer owing to foreshortening by the long-focus lens.

# The World of the Theatre.

By J. T. GREIN.

## THE REVIVAL OF VARIETY.

ONE of the most interesting signs of the times in the World of the Theatre is the sudden popularity of the music hall. Nor is it unwelcome to those who seek to provide amusement at a period when every venture

is not sufficient to account for the decay in spirit. Of course, there are brilliant exceptions, but they are the "white ravens" in a wilderness of the commonplace. There was something vital and archaic, something incurably optimistic and jovial, about the old music hall. It was full of personality, and, if it was crude and coarse, it was natural and healthy. It had no elaborate settings—the song, the joke, and the tricks of the entertainer were sufficient. Why? The answer is provided by such names as Marie Lloyd, Vesta Tilley, Jenny Hill, Dan Leno, Albert Chevalier, Arthur Roberts, Harry Lauder, Little Tich, Cinquevalli, and a host of others still fresh in the memory. To use the parlance of the halls, they could "put it over," and their brief turns were concentrated with virile energy. Personality and art were one, and so vivid were these turns that their catchy tunes and trashy words took on such a quality that they are still alive to-day. If you ask where their essential value is, you discover it in the genius of the singer and the breed of the song. It was racy and born of the soil. It was essentially English. Now, this new "non-stop" vaudeville, which was first

on the stage and screen should be fully employed. Colour, music, and exhilarating liveliness, with the sparkling adornments which a bevy of attractive girls can lend to the stage, provide the right mood, and if the masculine gusto has gone out there is a compensating feminine grace.

Sentiment, for us, has been acidulated, and, just as the old-fashioned melodramas have given place to the more intellectual but nebulous cross-word puzzles of detective plays, so the mawkish serio-comic numbers of the old music hall have been displaced by the mockeries of jazz. Taste is more sophisticated, and we choose to laugh at, rather than laugh with; to prefer irony to pathos, and the subtle angularities of negroid music to the simple rhythms of the old popular tunes. Yet is this a phase, a mere passing fashion? Victorian melodies like "Daisy Bell" and "The Man Who Broke the Bank" have caught on with the younger generation, and the immortality of Sullivan and the revived popularity of Caryl and Sidney Jones, to say nothing of the tunes such as "Oh, Listen to the Band," and the melodies of Leslie Stuart which have come once more into their own, show that we appreciate a rest from syncopation. The middle-aged man can get a memory denied to the youngsters who jovially sing, though there be a spice of mockery in it, the tunes which once swelled through the old Oxford and the Tivoli. But the conquest of such a lilting waltz-tune as "Live, Love, and Laugh," from the film "Congress Dances," touches the truth so far that a singable tune on a simple theme is still a delight. And if you analyse the old music-hall ditties, they were rich both in tune and tone, for they were based on fundamental emotions, on the drama of human life.

What have all these alien rhythms, these nasal croonings, these foreign sentiments, these anæmic maudlinings to do with the English character or the English music hall? Have we no colour, no types, no sentiments of our own? Piccadilly and Hampstead Heath used to provide a world in themselves—a world the democratic music hall could blend together, providing humorous and sentimental expressions that had a genuine ring. They kindled sympathy and laughter, and both rested cheek by jowl with each other. There was a wind blowing on that stage. It is the problem of the new music hall, this new continuous variety, to find personalities, artists who, through their songs and characterisations, can find expression for the sound heart of the people. Cheap prices alone are no solution. The music hall needs artists who have the genius to be national, who can reflect the innate courage and optimism of the people, who can reflect their outlook and their characteristics. The cleverness of the entertainer who can fascinate us with his dexterity will always have a place. The charm of settings and the animation of pretty dancers can lend a grace. But the music hall will only find a solid and permanent footing through the singer and the song—the song with the true folk-spirit, and the singer with the true racial genius to "put it over" as an inevitable thing. We shall all watch the experimental stage with unflagging interest.

THE BLACK-AND-WHITE SHAKESPEAREAN PRODUCTION AT THE NEW THEATRE: A SCENE FROM "TWELFTH NIGHT"; WITH MALVOLIO (ARTHUR WONTNER), VIOLA (JEAN FORBES-ROBERTSON), MARIA (CLARE HARRIS), AND OLIVIA (PHYLLIS NEILSON-TERRY).

All the settings and all the costumes used for the production are carried out in black and white, with most excellent results.

is a risk; for here, in this revived interest, is not only the indication of a definite taste, but of a long-felt want. It synchronises with a patch of poverty in the theatre, as regular playgoers know too well. The stage is crowded with entrances and exits, with plays that come and go leaving hardly an impression, save that of a wasted evening; so that when a piece with merit, either in itself or in its performance, is presented, we are tempted to hail it with disproportionate praise. It synchronises, too, with a more critical and exacting attitude towards the films, for, now that the novelty of the "talkie" has worn off and the technicalities which go to its making have been mastered, the interest in experiment has shifted to the theme. The problem which baffles the theatre now perplexes the cinema. It is not sufficient that the picture be well recorded, beautifully photographed, and sumptuously presented—the first thing now comes first. The picture must be worth the making. It must have a subject which commends itself to the intelligence and a human note that rings true. Those faked emotions from the mass-produced stereotypes, with their cheap and nasty appeals, no longer get away on the qualities of the mechanics. Efficiency is taken for granted and the more enduring values begin to be tested. With a theatre that starves for good plays, and a cinema that struggles to discover good scenarios, comes a propitious opening for another type of entertainment.

There is another factor at work, too, which serves the cause of Variety. In these days of economic pressure and monotonous routine—the penalty of a machine-driven world—the general public, which is so often denounced as the stupid ass, sensibly kicks at the play or the film that has no red corpuscle in it. Even the spectacle on the grand scale, which fills the eye with its panoplies of colour and its pageants of movement, must have the stirring energy of a story, of a human endeavour or romance, to give it that punch which makes it enjoyable. Mr. Cochran's employment of vivid personalities in his productions is soundly based on his knowledge of this axiom—that spectacle alone will not satisfy, however brilliantly devised. The wonderful Aldershot "Tattoo," a spectacle which thrills irresistibly, in the last analysis succeeds because it evokes the imagination, awakens deep-seated national impulses, touches memories, and, in the midst of the multitude, emphasises ourselves. We are not merely spectators, but active onlookers sharing the event. This craving for personality, for flesh and blood, for escape from the dull forces that conspire to reduce men to an undistinguishable herd, was at the root of the success of the old music hall, and it is still operative to-day. Space alone prevents me from defining these forces or noting their expressions in the world about us, but it can hardly be denied that the age of deopotisation and intellectualisation has set in, with unusual severity, in art, music, literature, and architecture. And to say this is merely a revolt against the rapid prettiness of a bad period of our national existence



"TELL HER THE TRUTH," AT THE SAVILLE THEATRE: ALFRED DRAYTON, PETER HADDON, BOBBY HOWES, AND JACK LAMBERT (L. TO R.), IN AN AMUSING SCENE FROM THIS NEW COMEDY.

In this delightful play with music, the hero (Bobby Howes) is unwise enough to bind himself to tell the truth and nothing but the truth for twenty-four hours—with awkward developments that may be imagined. The piece includes two most successful songs: "Sing Brothers"—a caricature of the negro spirituel; and "Horroratorio"—a cross between "oratorio" singing and an aria in an opera.

introduced, and flourishes, at the little Windmill Theatre, and now runs at the London Pavilion, the Phoenix, the Prince of Wales's, and is opening at the Duke of York's, may have had an American inspiration; but, if it is to survive, it will have to encourage native talent and recover something of the raciness and homeliness of our own character. After all, the music hall is, of all forms of entertainment, essentially our own. Point is given to this by the success of the "Old Stagers," and particularly by the triumphs of that veteran in Cockney humour, Gus Elen. The Palladium and the Holborn have maintained broadly the old tradition and held on successfully against the invading cinema. A year ago, when the outlook for the music hall seemed hopeless, I ventured to prophesy that it would come into its own again. But the Victorian music hall is dead, and the new must find its own individual expression. It was pioneered by Sir Oswald Stoll, Sir Alfred Butt, and Mr. Charles Morton, who not only introduced a more cosmopolitan character to the programme, but refined the turns so that gentlewomen could swell the patronage. It is natural, too, that the new high-speed variety should rely on trick items, on dancing, juggling, and cross-talk—items which succeed on the merit of cleverness—and that the setting which has been developed



"FANFARE"—THE NEW REVUE AT THE PRINCE EDWARD THEATRE: JUNE IN A NUMBER ENTITLED "AND FRIEND."

It was arranged that "Fanfare" should be presented at the Prince Edward Theatre on Thursday, June 23. The chief women stars are June and Violet Loraine.

# THE LAWN TENNIS CHAMPIONSHIPS: THE SEEDED FOR THE SINGLES; AND PLAY.



MRS. F. S. MOODY.  
(U.S.A.)



MME. MATHIEU.  
(FRANCE.)



FRAÜLEIN H. KRAHWINKEL.  
(GERMANY.)



MRS. E. O. F. WHITTINGSTALL.  
(GREAT BRITAIN.)



MISS H. JACOBS.  
(U.S.A.)



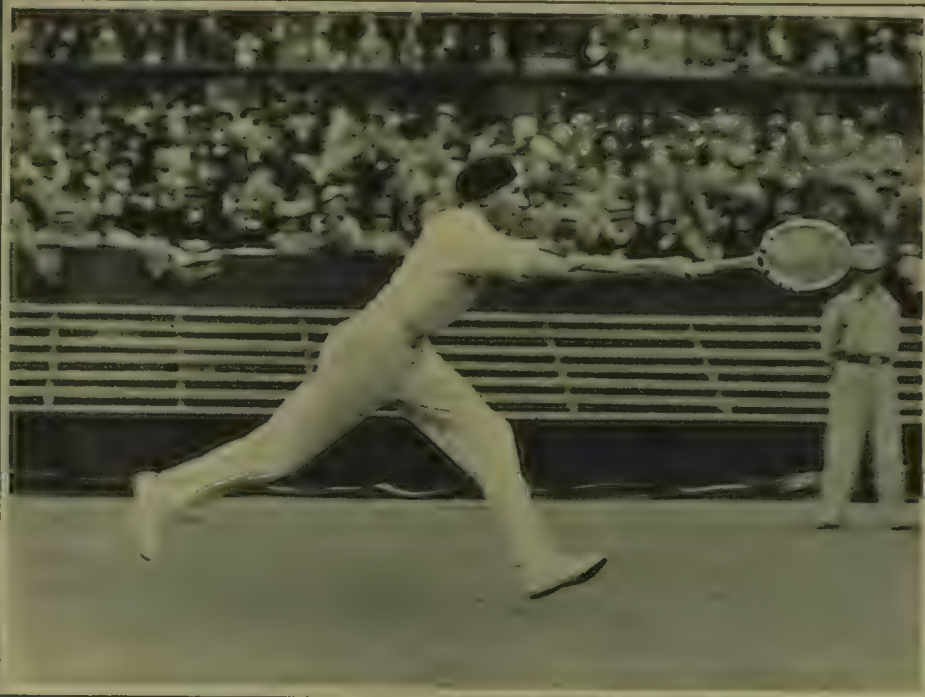
MISS B. NUTHALL.  
(GREAT BRITAIN.)



MLLE. L. PAYOT.  
(SWITZERLAND.)



MISS D. E. ROUND.  
(GREAT BRITAIN.)



J. BOROTRA, OF FRANCE — HANDICAPPED BY A TOUCH OF INFLUENZA — IN PLAY AGAINST HIS YOUNG COMPATRIOT, A. MERLIN, WHOM HE BEAT: 0-6, 6-1, 1-6, 6-4, 6-2.



H. W. AUSTIN, OF GREAT BRITAIN, FALLS DURING HIS MATCH WITH M. A. YOUNG, OF GREAT BRITAIN, WHOM HE BEAT: 6-2, 9-7, 6-3.

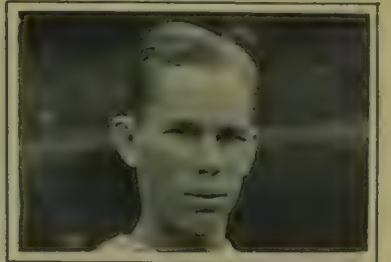


E. D. ANDREWS, OF NEW ZEALAND, IN PLAY AGAINST J. BRUGNON, OF FRANCE, WHOM HE BEAT: 6-4, 6-3, 6-3.

AS noted under our front page, which shows H. Ellsworth Vines, the U.S.A. champion, in play, the Lawn Tennis Championships were begun on the lawns of the All-England Lawn Tennis Club at Wimbledon on June 20. On this page we present photographs of the seeded men and women players, and also three pictures of the opening stages of play. With regard to these three, it may be said that Borotra faced his first opponent when he was handicapped by influenza, or something unpleasantly like it, and that he had to take a dose of medicine during the match! For all that, he fought hard against his young compatriot, A. Merlin, who played exceedingly well, but could not defeat his more experienced opponent, who won in five sets although he had lost the first to love. H. W. Austin played somewhat slowly and won by his steadiness rather than by his customary brilliance. E. D. Andrews, a former Cambridge player, entered from New Zealand, won a well-deserved victory over Brugnon.



H. CICHET.  
(FRANCE.)



H. E. VINES.  
(U.S.A.)



F. X. SHIELDS.  
(U.S.A.)



F. J. PERRY.  
(GREAT BRITAIN.)



S. B. WOOD.  
(U.S.A.)



H. W. AUSTIN.  
(GREAT BRITAIN.)



J. BOROTRA.  
(FRANCE.)



J. CRAWFORD.  
AUSTRALIA.)

## MOUNTAIN AIR WAR IN KURDISTAN.



## OCCASIONS AT HOME AND ABROAD.



DANGEROUS COUNTRY FOR AIRCRAFT FLYING LOW IN RAVINES AND SUBJECTED TO LATERAL FIRE: A MOUNTAIN VILLAGE OF SHEIKH AHMED, THE KURD REBEL LEADER, IN ONE OF THE WORLD'S WILDEST REGIONS.



A TYPICAL VILLAGE IN THE DISTURBED AREA OF KURDISTAN, WITH ROUGH STONE HOUSES HAVING FLAT ROOFS OF MUD AND BRUSHWOOD: AN AIR PHOTOGRAPH ENTITLED "ARMY PATROL ENTERING HAFNADAKA."



LAND OPERATIONS SEEN FROM THE AIR: AN IRAQI COLUMN CLIMBING TOWARDS THE CAMP AT ZHAZHOK—A PHOTOGRAPH TAKEN SHORTLY BEFORE THE COLUMN WAS ATTACKED AND SUFFERED HEAVY CASUALTIES.

For three months the Iraq Army and the Royal Air Force have been fighting in Kurdistan, one of the world's wildest regions, against the rebel chieftain, Sheikh Ahmed, to establish settled government. On March 13 Iraqi troops concentrated near the Rowanduz Gorge, to protect the construction of a motor-road and form police posts, while R.A.F. aeroplanes were sent from Mosul. Kurds attacked troops moving to Zhazhok and Berisia, and supply columns of mules were stampeded. The position was saved by the R.A.F., who dropped stores. On April 5 the Berisia column was again attacked while returning to Zhazhok, and aeroplanes beat off the Kurds at close range. Ahmed retired to a mountain fastness, and intense R.A.F. activity was begun. One machine made a forced landing and was captured. The Sheikh treated his two prisoners well, and eventually their release was negotiated. Liberal terms were offered, but Ahmed rejected them. The armistice ended on May 24, and air operations recommenced. Flying low in the deep valleys exposes aircraft to lateral rifle fire from rocky crags. Another machine has since been missing.—[ROYAL AIR FORCE OFFICIAL PHOTOGRAPHS. CROWN COPYRIGHT RESERVED.]



THE GERMAN EX-CROWN PRINCE (ON EXTREME RIGHT OF CENTRAL GROUP) INSPECTING STAHLHELMERS ("STEEL HELMETS") ON PARADE AT PERLEBERG: AN OCCASION SINCE THE BAN ON UNIFORMED FORCES WAS LIFTED.



THE RECENT POLITICAL CRISIS IN NEW SOUTH WALES: OFFICIALS TRANSFERRING FROM THE TREASURY TO BANKS SOME OF THE MONEY PREVIOUSLY WITHDRAWN BY MR. LANG, THE DISMISSED PREMIER.



A BABY SEA-LION RECENTLY BORN AT THE LONDON "ZOO": THE LITTLE ANIMAL (IN THE FOREGROUND) LEAVING THE POOL AFTER A SWIMMING LESSON FROM ITS MOTHER, WITH ANOTHER YOUNG ONE.

On June 15 President Hindenburg signed the decree raising the ban on the "uniformed formations"—the Nazi Brown Army, the Stahlhelmers, and the Republican and Socialist Reichsbanner. Rallies in uniform will therefore again become possible for German political organisations, and have indeed already taken place. Our top photograph shows a parade of "Steelhelmets," with banners, being inspected by the German ex-Crown Prince, accompanied by the President of the organisation, in the province of Brandenburg.—It will be recalled that, following the recent dismissal of Mr. Lang by the Governor of New South Wales, a Government was formed by Mr. Stevens. It was then announced that the social service and trade account payments suspended by Mr. Lang were to be met with the notes accumulated by him in the Treasury vaults and subsequently lodged with the Government's bankers.—An unusual number of mammalian births have occurred recently at the "Zoo." Of particular interest is the young sea-lion, which we illustrate above, together with its mother and another member of the family, leaving the pool. The baby sea-lion differs from its mother in its slightly lighter colour.

## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



MISS HELEN KELLER, THE BLIND AND DEAF AMERICAN, AFTER RECEIVING THE HONORARY DEGREE OF DOCTOR OF LAW AT GLASGOW.

On June 15, Miss Helen Keller, the American authoress and social worker, who is blind and deaf, received the honorary degree of Doctor of Law at Glasgow University. She has learned to talk.



MR. STOWITTS AT THE "VANISHING INDIA" EXHIBITION AT THE IMPERIAL INSTITUTE—OPENED BY THE U.S. AMBASSADOR (CENTRE).

"Vanishing India," a remarkable exhibition of 150 paintings in tempera by Mr. Hubert Stowitts, was opened at the Imperial Institute by the U.S. Ambassador on June 17. Our readers will remember that reproductions of Mr. Stowitts's work have frequently appeared in "The Illustrated London News." The series gives a comprehensive representation of native Indian arts and crafts.



SUTCLIFFE (RIGHT) AND HOLMES AFTER BREAKING THE RECORD FOR A FIRST-WICKET PARTNERSHIP WITH 555 RUNS.

Sutcliffe and Holmes, the Yorkshire batsmen, playing against Essex at Leyton on June 16, broke the first-class cricket record for a first-wicket partnership with a score of 555. The previous record was 554.



WING-COMMANDER SIR QUINTIN BRAND.

Second-in-Command, R.A.F. depot, Abukir. Appointed Director of Aviation (in charge of military and civil flying) by the Egyptian Government.

LORD WENLOCK.

Formerly Sir Arthur Lawley. Died on June 14; aged seventy-one. He was successively Administrator of Matabeleland; Governor of Western Australia; Lieut. Governor of the Transvaal; and Governor of Madras.



SIR E. CHATFIELD.

Appointed First Sea Lord in succession to Sir Frederick L. Field. At present C.-in-C., the Mediterranean Fleet. Artillery specialist. Flag-Captain to Admiral Beatty in the war.

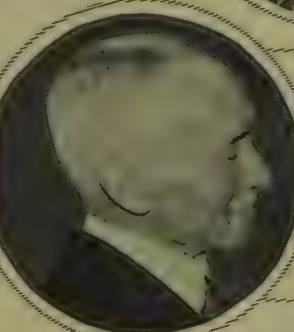
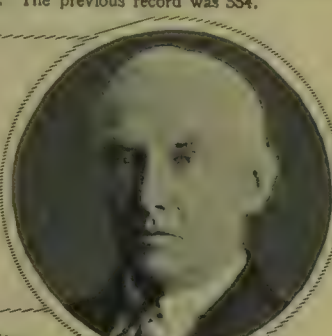


PRINCE GUSTAV OF SWEDEN AND PRINCESS SIBYLLE OF SAXE-COBURG PHOTOGRAPHED AFTER THEIR BETROTHAL.

The betrothal was celebrated, at Coburg, on June 16, of Prince Gustav Adolf, eldest son of the Crown Prince of Sweden, and Princess Sibylle, eldest daughter of the Grand Duke of Saxe-Coburg Gotha. Princess Sibylle is twenty-four, and, like Prince Gustav, is a great-grandchild of Queen Victoria. Prince Gustav is noted as a sportsman.

SIR DONALD MACLEAN, M.P.

President of the Board of Education. Died, June 15; aged sixty-eight. A foremost Liberal politician; Chairman of Liberal M.P.s, 1918. One of the Ministers "agreeing to differ."



SIR AUREL STEIN.

Awarded Gold Medal of the Royal Asiatic Society, for distinguished services to Oriental research, June 16. He was recently engaged on exploration in Persian Baluchistan. A well-known contributor to "The Illustrated London News."

ADMIRAL SIR A. BETHELL.

Former C.-in-C., the East Indies, and President of the Naval War College. Died, June 13; aged seventy-six. For a period during the war was Second-in-Command, the Channel Fleet.



THE SEARCH FOR THE LOST EXPLORER, COL. FAWCETT: MEMBERS OF THE EXPEDITION WHICH HAS SAILED FOR BRAZIL.

An expedition left London on June 18, under the direction of Mr. Robert Churchward, to search for Col. P. H. Fawcett, the explorer, who was lost in the jungles of Brazil seven years ago. In the photograph are seen (l. to r.): Mr. W. C. Blunt-Mackenzie, Mr. Roger Pettward, Col. P. R. Churchward, Mr. Peter Fleming, Mr. I. de Shoredyke Churchward, Mr. Arthur Humphreys, and Mr. N. E. V. Skeffington-Smyth. Capt. Vernon, of the "Andalucia Star," is seen in the centre.



BARON E. VON SCHLEICH IN ENGLAND: THE GERMAN WAR AIR ACE (LEFT) BEING ENTERTAINED BY A FORMER OPPONENT HE BROUGHT DOWN DURING THE WAR.

When members of the Royal Aeronautical Society were entertained on June 19 by the President, Mr. C. R. Faurey, at Hanworth Airpark, prominent among the guests were a German airman and some former members of the Royal Air Force against whom his squadron was fighting towards the end of the war. Mr. Reece, who was brought down by Schleich's squadron in the war, is seen here in the centre, with a cousin of the famous Richtofen.

# THE PAGEANT OF LEICESTER—CITY AND COUNTY: "WORTHY OF THE COMMUNAL EXHILARATION IT HAS PROVOKED."



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1. THE COMING OF THE DANES: OUTSIDE THE WALLS OF LEICESTER IN 918 A.D.  
2. THE COMING OF THE ROMANS: MEN OF THE NINTH LEGION MARCH TO THE VILLAGE OF MUD HUTS ON THE BANK OF THE SOAR. (C. 50 A.D.)  
3. CATHERINE OF VALEIS, MOTHER OF KING HENRY VI., ARRIVING AT LEICESTER CASTLE, WHERE HER SON IS KNIGHTED BY THE DUKE OF BEDFORD. (THE QUEEN REPRESENTED BY VISCOUNTESS FEILDING)

The Pageant of Leicester—City and County—began on June 16 and continues until to-day, June 25. It is held in the Abbey Park, Leicester, and, as a "Times" descriptive writer had it, it is "worthy of the communal exhilaration it has provoked." There are seven episodes—British, Roman, Saxon, and Danish periods; XIIIth Century; XIVth Century; XVth Century; XVIth Century; XVIIth

4. THE PAGEANT OF LEICESTER—CITY AND COUNTY: PLAYERS IN THE ARENA IN THE ABBEY PARK AT THE FINALE.

5. AFTER THE FINALE OF THE PAGEANT OF LEICESTER, A CITY WHOSE FOUNDATION LEGEND ASCRIBES TO KING LEAR: PLAYERS LEAVING THE ARENA AFTER PRESENTING A PAGEANT "WORTHY OF THE COMMUNAL EXHILARATION IT HAS PROVOKED."

Century; and XVIIIth and XIXth Centuries—and these, it need hardly be said, are full of interest; for, as it is written in the Pageant song, "Land of the Ridge and Furrow"; "Twas here the Plantagenet rule was supplanted, And Richard, the last of the line, carried dead; 'Twas here the proud Cardinal fallen, forsaken, Craved leave of our Abbot to pillow his head. . . Here Jane, the fair queen of a

moment, was nurtured, And Bradgate's gnarled pollards still witness her end; Here Handel composed and poured forth his world-music, And Tennyson wove his lament for his friend. . . Here Liberty ever has countered oppression, And freedom of thought has been held in esteem, It breeds in our vales, is the growth of our uplands, The vaunt of our people, the goal of their dream." And, let it

6. LEICESTER CASTLE IN JUNE 1201: "THE BARONS ALL HAVE TAKEN HORSE."  
7. AFTER HE HIMSELF HAD BEEN KNIGHTED BY THE DUKE OF BEDFORD: THE BOY KING HENRY VI. GIVING THE ACCOLADE TO A BOY.  
8. KING PEADA RECEIVES THE CROSS FROM ALFEDA AND KISSES IT BEFORE THE IMAGE OF WODEN IS THROWN DOWN: A SCENE WHOSE SETTING IS THE CHURCHYARD OF ST. NICHOLAS IN THE SEVENTH CENTURY.

be recalled, to quote again from the "Times": "The full age of the city is not known. Legend ascribes its foundation to King Lear, and remains dug up in the neighbourhood are regarded as proof of the existence at one time of an early British Settlement. Of Roman occupation there is ample material evidence." So it came that the first of the Episodes is dated circa 50 A.D.

## DUBLIN ACCLAIMS THE PAPAL



A CROSS FORMED IN THE AIR BY IRISH FREE STATE AEROPLANES TO WELCOME THE PAPAL LEGATE: A SYMBOLIC FORMATION FLIGHT ABOVE THE STEAMER "CAMBRIA," WITH CARDINAL LAURI ON THE BRIDGE, AS SHE ENTERED KINGSTOWN HARBOUR.



AN OFFICER OF THE CAVALRY ESCORT, WITH HUSSAR UNIFORMS DESIGNED FOR THE OCCASION, PROVIDED FOR THE LEGATE: CAPTAIN D. J. COLLINS (MOUNTED) WITH GENERAL M. BRENNAN, CHIEF OF STAFF.



WITH A REPLICA OF AN ANCIENT ROUND TOWER ERECTED FOR THE CONGRESS CELEBRATIONS, WHERE FORMERLY STOOD A STATUE OF WILLIAM III.: COLLEGE GREEN, DUBLIN; AND (ON LEFT) THE BANK OF IRELAND.



THE LORD MAYOR OF DUBLIN (ALDERMAN ALFRED BYRNE) KNEELING TO WELCOME CARDINAL LAURI, THE PAPAL LEGATE, ON HIS ARRIVAL: A SCENE SHOWING THE HUSSAR ESCORT IN THE BACKGROUND.

Scenes of extraordinary enthusiasm greeted the arrival in Dublin, on June 20, of Cardinal Lauri, the Papal Legate to the thirty-first Eucharistic Congress, which he opened there. He crossed from Holyhead in a special mail boat, the S.S. "Cambria," flying the Congress flag at the foremast and the papal flag at the mainmast, and as she entered Kingstown Harbour, with the Cardinal on the bridge, tremendous cheering broke from the crowds assembled on the sea front. A squadron of six Irish Free State aeroplanes, which had



POPULAR INTEREST IN THE EUCHARISTIC CONGRESS IN THE POORER QUARTERS OF DUBLIN: A GATHERING OF CHILDREN AND OTHERS ROUND A STREET ALTAR ERECTED OUTSIDE CORPORATION BUILDINGS.



THE LEGATE APPROACHING THE PRO-CATHEDRAL IN DUBLIN: CARDINAL LAURI FOLLOWED BY A GROUP INCLUDING MR. DE VALERA (JUST BEHIND THE CARDINAL'S RAISED HAND), WITH THE HUSSAR ESCORT DRAWN UP ON THE LEFT.

welcomed the Legate at the Kish Light-ship, manoeuvred above the ship in the form of a cross, while guns on the East Pier fired a salute. Mr. de Valera, with members of his Cabinet, was waiting on the pier, and when the "Cambria" came alongside he went on board with Dr. Byrne, the Roman Catholic Archbishop of Dublin. A procession was then formed, and the Cardinal Legate, accompanied by Mr. de Valera and the Archbishop, drove into Dublin in a motor-car, with a cavalry escort of Free State troops

## LEGATE FOR THE EUCHARISTIC CONGRESS: A GREAT WELCOME.



PUBLIC ENTHUSIASM ON THE ARRIVAL OF THE POPE'S LEGATE FOR THE EUCHARISTIC CONGRESS: THE PROCESSION, WITH CARDINAL LAURI'S CAR AND THE HUSSAR ESCORT, NEAR THE GATEWAY OF WELCOME ERECTED AT MERRION ON THE OLD CITY BOUNDARY OF DUBLIN.



CARDINAL LAURI, THE PAPAL LEGATE (SPEAKING INTO A MICROPHONE), REPLYING TO THE ADDRESS OF WELCOME: THE GROUP ON THE DAIS ERECTED AT MERRION, SHOWING THE LORD MAYOR OF DUBLIN (NEXT TO THE CARDINAL, TO LEFT) AND MR. DE VALERA (BEHIND THE LORD MAYOR).

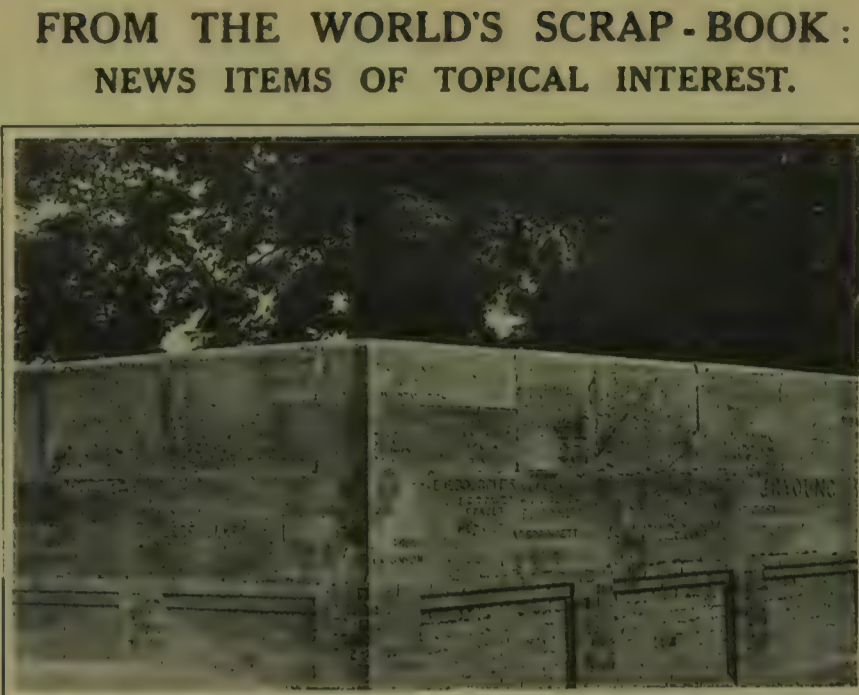
in a special Hussar uniform designed for the occasion. The whole route of eight miles was lined with throngs of cheering people. On the old city boundary, at Merrion, had been erected a gateway of welcome. At the foot of the dais the Legate was greeted by the Lord Mayor of Dublin (Alderman Alfred Byrne), who led him up the steps to a throne. Here the Councillors of Dublin Corporation were presented. The Lord Mayor read a short address, and Cardinal Lauri replied in excellent English. He then

descended from the platform and the procession to Dublin was resumed. The Cardinal drove to the Pro-Cathedral, in Marlborough Street, where he was received officially by the Archbishop, and took part in an impressive service. Other events arranged in connection with the Congress were a great garden party at Blackrock College, a State reception in Dublin Castle, and, as a climax of the ceremonies, Pontifical High Mass to be sung by the Legate himself in Phoenix Park on Sunday, June 26.



SHREWSBURY SCHOOL VISITED BY THE PRINCE OF WALES ON JUNE 21 FOR THE JUBILEE COMMEMORATION OF ITS MOVE TO ITS PRESENT SITE: THE SCHOOL BUILDINGS, OVERLOOKING THE SEVERN.

The Jubilee Commemoration of the move of Shrewsbury School in 1882 from its old quarters in the heart of Shrewsbury to its present site at Kingsland was held on June 20 and 21. H.R.H. the Prince of Wales arranged to be present on June 21 to lay the foundation-stone for the new base of the Old School Wall. The occasion was a fitting one for celebration, since the removal in 1882 obtained for the School a much finer site.



TO BE MOVED FOR THE SECOND TIME IN ITS LIFE: THE SCHOOL WALL, CARVED WITH THE NAMES OF GENERATIONS OF SALOPIANS, AT PRESENT MARKING PART OF THE 1882 BOUNDARY.

H.R.H. the Prince of Wales arranged to visit Shrewsbury on June 21 to lay the foundation-stone for the new base of this wall. The wall has an interesting history. Originally, when the School was in the town, it surrounded "School Gardens"—the ground between the buildings and the main road. It was re-erected on the northern boundary of the new site, but, owing to further purchases of land since 1882, it is now in the middle of the property.

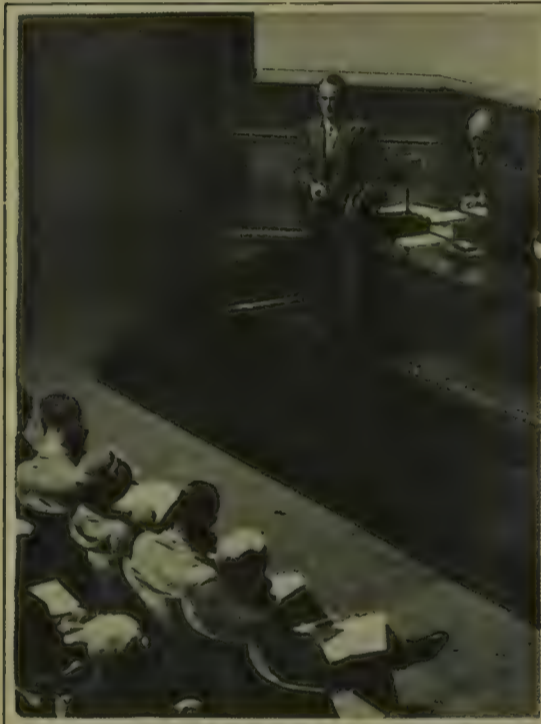


THE END OF AN ALASKAN EXPEDITION: MUTE EVIDENCE OF A TRAGEDY ON MOUNT MCKINLEY.

A derelict camp in the snow wastes of Alaska, found by the Lindley party on their descent of Mount McKinley, was identified as having belonged to the expedition which, as our correspondent informs us, was known as the "Cosmic Ray" expedition. The bodies of Allen Carpe, its leader, and of Theodore Koven were found nearby at the bottom of a crevasse.



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT: A MOGUL PAINTING OF AN AGED DERVISH. Under the Emperor Jahangir (1605-1627), son of the great Akbar, Mogul painting reached its zenith. The most renowned artist of all was Farrukh Beg, who painted this quiet and harmonious picture of an aged Dervish standing humbly amid the glory of Nature. The work was done in the artist's last phase, when he was in his seventieth year.—[Crown Copyright Reserved.]



A YOUNG EXPLORER HONOURED: MR. H. G. WATKINS ACKNOWLEDGING THE FOUNDER'S MEDAL OF THE R.G.S. At the annual meeting of the Royal Geographical Society on June 20, Mr. H. G. Watkins, with the King's approval, was awarded the Founder's Medal for his work in the Arctic regions as leader of the British Arctic air route expedition. On June 20 Mr. Watkins announced that he had had to abandon his plans to cross the Antarctic this year owing to lack of financial support.



A LEWIS CARROLL GARDEN PARTY: LADIES IN COSTUMES OF 1860 AT THE LEWIS CARROLL PAGEANT IN THE PROVOST'S GARDEN AT WORCESTER COLLEGE, OXFORD.

This Garden Party was held in connection with the Lewis Carroll centenary, which is being celebrated in various parts of the country. On June 28, the Lewis Carroll Exhibition, under the patronage of Princess Beatrice, who is lending a copy of "Alice in Wonderland" given to her by Lewis Carroll himself, is to be opened at Messrs. Bumpus's in Oxford Street. Interesting aspects of the personal and literary life of Dodgson will there be displayed to the public.



DIAMONDS WORTH £1,000,000, PROTECTED BY A STEEL TANK, ARMOUR-PLATE GLASS, AND "LIGHT RAY" ALARMS: A UNIQUE EXHIBITION AT SELFRIDGE'S.

Thousands of diamonds, including the historic "Marie Antoinette" necklace, form a "One Million Pounds' Worth of Diamonds" Exhibition, on view at Selfridge's for ten days from June 21. This unique display of concentrated wealth is strongly guarded. Within a tank of rolled steel and armour-plate unsplinterable glass is a second enclosure, of similar glass, containing the diamonds. In the intervening space are "light rays" that ring an alarm bell at any interference. Our photograph was taken at a Private View.

## THE "LEGEND" OF THE "BONUS" DISPELLED. &amp; THE LEGEND OF THE BROCKEN DISPELLED.



IN WASHINGTON BEFORE THE U.S. SENATE REJECTED THE VETERANS' BONUS BILL: FATHER JAMES R. COX (IN CHAPLAIN'S UNIFORM), LEADER OF UNEMPLOYED MARCHERS FROM PITTSBURGH, ADDRESSING WAR VETERANS.



ROUND THE CAMP-FIRE IN "BONUS CITY," THE "BONUS BRIGADE" ENCAMPMENT IN WASHINGTON: A TYPICAL GROUP OF VETERANS FROM "THE HAT CENTER OF THE WORLD" (DANBURY, CONNECTICUT).



ROUGH CONDITIONS IN "BONUS CITY," THE VETERANS' CAMP ON THE OUTSKIRTS OF WASHINGTON: EX-SOLDIERS FROM DETROIT ASLEEP IN A SHACK LABELLED "HOTEL CHICAGO," AND FLYING THE STARS AND STRIPES.

Since we illustrated in our last issue the great gathering in Washington, from many parts of the United States, of thousands of ex-soldiers demanding war bonus totalling 2,400,000,000 dollars (\$2,400,000,000), the situation has developed. On June 15 the House of Representatives approved an immediate payment of that amount on soldiers' bonus certificates, but on the 17th the Senate rejected the Bonus Bill. Meanwhile there were reports of growing friction between the veterans and the police. Writing on the 19th, the Washington correspondent of the "Times" said: "This vote (in the Senate) was taken while some 10,000 members of the ill-starred Bonus Expeditionary Force blocked the great marble steps leading up to the Capitol and swarmed about the Plaza and adjacent lawns. As many more, halted and delayed at various points of approach, were moving to join them; others had found places in the galleries of the Senate, and this great cloud of intimidation unquestionably stiffened many Senators to opposition. . . . Senator Thomas, of Oklahoma, charged Congress with driving the Veterans 'to beg, steal, or starve.'"



PREPARING A TEST OF WITCHCRAFT ON THE SUMMIT OF THE BROCKEN: A GROUP IN THE MAGIC CIRCLE—(RIGHT TO LEFT) MR. HARRY PRICE, PROFESSOR JOAD, AND FRÄULEIN URTA BOHN (STROKING THE GOAT).



THE CRUCIAL MOMENT OF THE TEST: MR. PRICE (WITH MAGIC FORMULA), FRÄULEIN URTA BOHN (THE "MAIDEN PURE IN HEART"), AND THE "VIRGIN HE-GOAT" (FOR TRANSFORMATION INTO A BEAUTIFUL YOUTH) COVERED WITH A WHITE SHROUD.



THE MAGIC SPELL FAILS: (RIGHT TO LEFT) THE SHROUD PULLED OFF THE GOAT BY FRÄULEIN BOHN, MR. PRICE (HOLDING THE GOAT'S CORD), AND PROFESSOR JOAD (IN EVENING DRESS, BECAUSE THE TEST WAS MADE AS A TRIBUTE TO GOETHE).

The legend of the Brocken (the famous peak in the Harz Mountains, noted for its "spectre" and as the haunt of witches on Walpurgis Night), according to which a "virgin he-goat" can be converted into "a youth of surpassing beauty" by spells performed in a magic circle at midnight, was tested on June 17 by British and German scientists and investigators, including Professor Joad and Mr. Harry Price, of the National Laboratory of Psychical Research. The object was to expose the fallacy of Black Magic and also to pay a tribute to Goethe, who used the legend in "Faust." Some wore evening dress. The goat was anointed with the prescribed compound of scrapings from church bells, bats' blood, soot and honey. The necessary "maiden pure in heart," who removed the white sheet from the goat at the critical moment, was Fräulein Urta Bohn, daughter of one of the German professors taking part in the test. Her mother was a Scotswoman (formerly Miss Gordon). The scene was flood-lit and filmed. As our photographs show, the goat remained a goat and the legend of the Brocken was dispelled.

# BOOKS OF THE DAY.

It is comforting for a workaday critic, conscious of certain chinks in his armour, to find a famous man of letters admitting that he has left unread those things which he ought to have read. I have just made such a discovery while browsing, with deep content, on "THE JOURNALS OF ARNOLD BENNETT. 1896-1910." Edited by Newman Flower. With Portrait Frontispiece (Cassell; 10s. 6d.). Before particularising, let me say at once that this is a work of absorbing interest to all bookish folk, both on its technical and its personal side. Here we have the first instalment of selections from the Journals (containing altogether over a million words) which the author had intended some day to publish himself. It is to be followed by two other volumes covering respectively the years 1911-1920, and the last decade down to his death on March 27, 1931, at the age of sixty-three. "In these three volumes," writes Mr. Flower, who as an intimate friend has performed his editorial task with great discretion and sympathy, "the complete working life of Arnold Bennett will be made clear. . . . They show him in the manner of a modern Pepys."

As a writer, and an observer of human nature, Arnold Bennett seems to have been satisfied with his own achievement, though self-critical, and modest in comparing himself with contemporaries. As a reader, however, he is less confident. The following entry (in 1896) falls on my conscience with healing balm. "Does there, I wonder, exist a being who has read all, or approximately all, that the person of average culture is supposed to have read, and that not to have read is a social sin? If such a being does exist, surely he is an old, a very old man, who has read steadily that which he ought to have read sixteen hours a day, from early infancy." Then follow the names of many remarkable people in literature whom Arnold Bennett acknowledges having neglected. "A list of the masterpieces I have not read," he continues, "would fill a volume." In this chastened mood, he adds a memorable dictum expressing his own ideal as a writer—"Essential characteristic of the really great novelist: a Christ-like all-embracing compassion."

Scattered about this self-revealing diary are glimpses of his methods in fiction and his theory and practice in the art of prose. Mingled with the chronicle of his personal doings and friendships are many pen-sketches from life—fragmentary descriptions of people he had watched and conversations he had overheard, in a bus or a train, or while sitting in a restaurant. Among them is the germ of a character in "The Old Wives' Tale." I have been much struck by the stress he lays on the technique of prose writing, and his fastidiousness in matters of style and diction. Hitherto I have never studied his work from that point of view, but evidently it would be well worth doing.

In 1898 he contemplated writing the history of the English novel in the nineteenth century, from the craftsman's standpoint. "Only within the last few years," he says, "have we absorbed from France that passion for the artistic, shapely presentation of truth, and that feeling for words as words which animated Flaubert, the de Goncourts, and de Maupassant, and which is so exactly described and defined in de Maupassant's introduction to the collected works of Flaubert. None of the (so-called) great masters of English nineteenth-century fiction had (if I am right) a deep artistic interest in form and treatment; they were absorbed in 'subject.'" Once, however, he found a satisfactory English work. "'The Silver Fox,' by Martin Ross and E. E. Somerville," he says, "is, within its limit, a perfect novel. The style exhibits a meticulous care not surpassed by that of Henry James. It is as carefully worded as good verse. There is a reason for every comma, and the place of every preposition and conjunction. All prose which pretends to be artistic should be as meticulous as this."

I am still curious to know by what stages Arnold Bennett reached this point in the philosophy of his art, and in his intellectual attainments. The Journals are described as "an autobiography," but, as mentioned above, he was nearly thirty when they began. What were the formative influences of his early years? What set him on the path of authorship? Born in comparative obscurity, in a Midland industrial town, how did his mind emerge from a provincial atmosphere? How did he come to be so attracted to France and her fiction, and to learn the language well enough for travel and conversation?

These are questions which the present volume does not answer. Mr. Newman Flower compresses the early period into one short paragraph. Some day, I suppose, the full story will be told. If it has been told already (and I seem to remember reading somewhere details of his youth), the fact does not appear to be mentioned. What we get here, self-revealed, is the maturing of an alert, methodical, observant mind, and a disposition singularly candid, sociable, and urbane; combining to form a creative artist of tolerant outlook and wide sympathies, but one in whom, as Sir William Watson says of Matthew Arnold, "somewhat of worldling mingled still."

In quoting Arnold Bennett's example of "a perfect novel," I felt vaguely that I had lately come across the names of its authors. My choice of the passage was a pure coincidence, for it was only later that I extracted, from a huge pile of books awaiting notice, "AN INCORRUPTIBLE IRISHMAN." Being an Account of Chief Justice Charles Kendal Bushe, and of his wife, Nancy Crampton, and their times, 1767-1843. By E. E. Somerville and Martin Ross, authors of "The Real Charlotte," "Irish

friend; almost, one might say, he undertakes the task in the spirit of Mark Antony—

I come to bury Caesar, not to praise him—

performing the rite without much of the eulogy associated with funeral orations. Thus, referring to Harris's book, "The Man Shakespeare," he writes: "A parasite of the powerful devouring kind, Harris was always in search of a sponsor. In politics he had fastened on Randolph Churchill, in the social world on a rich and well-connected widow, in the theatre on Oscar Wilde, and now in literature on Shakespeare." Yet the memoir is not wholly devoid of sympathy.

The portrait of Frank Harris here presented is that of an aggressive little man with a booming voice, a dominant manner, and a gift of speech that caused good judges to mistake him for a genius. But it requires a certain genius, no doubt, to be accepted as such. His later career reminds me of the poet's prayer to Fortune—

At least caress me not, before

Thou break me on thy wheel.

There are several allusions to Arnold Bennett, who, owing to an estrangement after friendship, was one of the few writers omitted by Harris from his "Contemporary Portraits." In 1905 Arnold Bennett wrote in his Journal: "Mrs. Devereux told me about Frank Harris. . . . He had a marvellous voice. Lamperte offered him five years' tuition if he would only study, free, and said he would be the greatest bass that ever had been. His eloquence was astounding. . . . Carlyle had thought very highly of him. Lord R. Churchill thought him the greatest man he had ever met. John Walter of the *Times* believed in him long after most others had ceased to do so." In 1909 Arnold Bennett records: "The finally corrected proofs of Harris's book on Shakespeare reached me. I have read a quarter of the book since dinner. My previous impression of it is deepened. The thing is masterful and masterly." Will the later volumes of the Journal modify this opinion?

Biographies and reminiscences are as plentiful as ever—so plentiful, indeed, that at present I can only enumerate them. Two hail from America—"THOMAS A. EDISON." The Authentic Life Story of the World's Greatest Inventor. By F. Trevelyan Miller. Illustrated (Stanley Paul; 18s.); and the engaging autobiography of an American novelist, "MY STORY." By Mary Roberts Rinehart. With Portrait (Cassell; 10s. 6d.). Among other books by or about women, an outstanding one is "THE

PASSIONATE PILGRIM." A Life of Annie Besant. By Gertrude M. Williams. Illustrated (Hamilton; 18s.). A famous actress, and friend of many famous Victorian contemporaries, is portrayed in "FANNY KEMBLE." By Dorothy De Bear Bobbé. Illustrated (Elkin Mathews; 18s.). Of our own day, a well-known pioneer in business as an occupation for women records her experiences, social and commercial, in "DISCRETIONS AND INDISCRETIONS." By Lady Duff Gordon.



THE 1821 SOVEREIGN, WITH SLIGHTLY ALTERED DESIGN: ST. GEORGE WIELDING A SWORD INSTEAD OF A BROKEN SPEAR; AND THE GARTER REMOVED. (TWICE ACTUAL SIZE.)

By Courtesy of the Royal Mint.

A NEW NATIONAL ACQUISITION: PISTRUCCI'S ORIGINAL WAX MODEL FOR HIS DESIGN OF ST. GEORGE AND THE DRAGON ON THE FIRST ENGLISH SOVEREIGN, MINTED IN 1817—A RECENT GIFT TO THE BRITISH MUSEUM. (ACTUAL SIZE.)

Through the generosity of a private donor, the British Museum has received a unique acquisition of considerable historical and artistic interest. This is the original wax model by the celebrated engraver Benedetto Pistrucci for his design of St. George and Dragon, which first appeared on the sovereign and crown of 1817, where it was to remain for a hundred years. The design and its execution caused the contemporary Director of the French Mint to describe the coin as "the handsomest coin in Europe." The design was modified on the new coins issued in 1821, after the accession of George IV., as described in Sir Charles Oman's interesting book, "The Coinage of England." "An immense improvement," (we read) "was made by omitting the Garter which had surrounded the St. George, and placing him free in the field, with an ample margin and no inscription save the date. The sovereign has a slight alteration from that of George III., in that the Saint is grasping, not the broken truncheon of a spear, but a short classical sword. Critics have remarked that he would have considerable difficulty in getting at the wounded dragon with such a short weapon." The broken spear-point is shown still sticking in the dragon's body. A recently discovered Greek mosaic of 400 B.C. (illustrated in our issue of January 23) representing Bellerophon on Pegasus slaying the Chimæra, strongly resembles the St. George and Dragon motive, and indicates its ancient origin.

Memories," "The Big House of Inver," etc. With eight Plates and Line Drawings (Ivor Nicholson and Watson; 18s.). One need not dip very deep into this entertaining biography to find that the collaborators live up to the novelist's encomium on their polished prose. The book portrays Irish Society at its most brilliant period, and is rich in Irish wit and humour. It is an intimate study, based on family letters and records, for one of the authors (E. E. S.) writes as a great-granddaughter of Chief Justice Bushe, while the amusing little thumbnail drawings in the text have been made from sketches by his youngest daughter, Mrs. Robert Franks. One saying of his wife's, by the way, seems applicable to Arnold Bennett's keen zest for the good things of life—"The only way to waste time is not to enjoy it."

Another memoir that has links with his Journal is "FRANK HARRIS." By Hugh Kingsmill. With Portrait Frontispiece (Cape; 7s. 6d.). The biographer (Mr. Hugh Kingsmill Lunn) has made the most of a lively subject. If he writes as an old friend, it is rather as the candid

Illustrated (Jarrolds; 18s.). A statement of hers, signed "Lucile," and ascribing her success in life and happiness "to Cheiro's encouraging words and prediction," is reproduced in facsimile in a very interesting book surely unique for the list of celebrities in its subtitle—"CONFESSIONS: MEMOIRS OF A MODERN SEER." By "Cheiro" (Count Louis Hamon). With 41 Reproductions of Autographs and Photographs (Jarrolds; 18s.). The centenary exhibition, at Bumpus's, on the author of "ALICE IN WONDERLAND," renders topical an essay by an ideal interpreter of his genius—"LEWIS CARROLL." By Walter de la Mare (Faber; 3s. 6d.).

Five new volumes appear in an admirable series of short historical biographies, namely, "ST. PAUL." By Wilfred Knox;—"AKBAR." By Laurence Binyon;—"MOZART." By Sacheverell Sitwell;—"VOLTAIRE." By André Maurois. Translated from the French by Hamish Miles; and "LENIN." By James Maxton (Peter Davies; 5s. each). Mr. Maxton suggests that the British Museum may some day be proud of the fact that Lenin and Karl Marx (who, we learn, was buried in Highgate Cemetery) worked out their plans within its walls. The impish thought occurs to me that the results might have been amusing if Mr. Maxton had exchanged subjects with Mr. Binyon, who is perhaps better qualified to voice the Museum view; while Akbar, who could give points to Lenin in broad-minded toleration, might have modified Mr. Maxton's politics.

C. E. B.

## THE "WEEK-END" ON THE SEA: THE LUXURY LINER AS A HOLIDAY RESORT.



BATHING ABOARD SHIP IN SUN-LIT WATERS: THE OPEN-AIR DECK SWIMMING-POOL IN THE CUNARD LINER "CARINTHIA" DURING A CRUISE TO LISBON AND VIGO.



A BOXING MATCH ON THE HIGH SEAS: ONE OF THE MANY DIVERSIONS PROVIDED FOR PASSENGERS IN THE GREAT CUNARDER "AQUITANIA" DURING A PLEASURE CRUISE.



DECK GAMES ON BOARD THE "CARINTHIA" DURING ONE OF THE SHORT PLEASURE CRUISES NOW BECOMING SO POPULAR: A GROUP OF BLINDFOLDED PARTICIPANTS IN AN ANIMAL-GUESSING CONTEST.



A "WASHING-THE-BABY" COMPETITION IN THE "CARINTHIA" DURING A SHORT CRUISE: ANOTHER AMUSING DECK-GAME ENJOYED BY "WEEK-END" HOLIDAY-MAKERS AT SEA.

Holidays at sea in a great liner are now becoming the vogue among hundreds of people, new to the pleasures of ocean travel, who have hitherto regarded that form of touring as the prerogative of millionaires. The shipping companies now cater for "all the world and his wife," and, besides the longer ocean voyages, many short cruises are arranged, at moderate rates, taking passengers either to the nearer foreign ports or around the British coasts. Some of them practically come within the category of an extended "week-end" trip. At Whitsuntide, for example, the Cunard Line arranged a six-day cruise to Lisbon and Vigo in the "Carinthia," as well as a voyage to Gibraltar and back in the "Aquitania." In August the "Carinthia" will again visit Vigo, after spending a day and night



THE FIRST OPEN-AIR CAFÉ-TERGIA IN MID-OCEAN: A BUFFET ON "HELP YOURSELF" LINES IN THE "AQUITANIA" DURING A RECENT CRUISE TO GIBRALTAR.

at Santander, while the "Berengaria," largest of all the Cunarders, will take August Bank Holiday-makers to Madeira and back, and later in the same month the "Ausonia" will cruise among the Norwegian fjords. The inception and growing popularity of such cruises, we may recall, was described in an article signed "Peter Blue" in our issue of April 23. An enterprising experiment was an immediate success. "Within a few weeks," the writer said, "short sea holidays in luxury liners were planned in all directions, and the dawn of a new prosperity had come to the shipping industry. Steam-ship companies have vied with one another in offering the maximum of luxury and delight at the minimum of expense. This form of holiday has developed beyond all conception."

## DIGGING THE AGORA AT ATHENS:

NEWLY FOUND TREASURES OF ANCIENT GREEK ART FROM THE PLACE OF ITS APOGEE:  
SCULPTURE OF THE GOLDEN AGE, AND POTTERY OF MANY PERIODS.

By THEODORE LESLIE SHEAR, Director of the Agora Excavations for the American School of Classical Studies at Athens. (See Illustrations opposite and on pages 1062 and 1063.)

Dr. Shear's first account of his very interesting and important discoveries in the Athenian Agora appeared in our number for Aug. 29, 1931. Here he describes the results of this year's work. Owing to limits of space, parts of his article have been detached and placed beneath illustrations to which they relate, on other pages. The photographs are numbered, to correspond with his references, in order from this page to page 1063. The plaque of the snake goddess will be illustrated in a later issue.

THE second campaign of excavations in the American zone of the ancient Agora of Athens has been in progress since Jan. 25. The work is conducted by the American School of Classical Studies at Athens, with the co-operation of the Greek Archaeological Society. The excavations of the present season have been conducted in four city blocks, in two of which work was carried on during the first campaign in the summer of 1931. In the northernmost sector, which lies under the hill of the "Theseion," the foundations of the Royal Stoa were uncovered in the last season. The identification of this building has been confirmed, and the presence of another building has been revealed, which opens from the Stoa on the west side. Since much effort was required to cut away the living rock of the cliff in order that the building could be placed in this exact spot, it is obvious that its location here was necessitated by its relation to the Stoa, to which it must have served as an annexe. It may have been used as office space for administrative officers of the city, or it may have provided additional rooms for the storage of official records and archives (Fig. 2). The date of the building is fixed in the early part of the third century B.C., by the pottery found below and around its foundations.

The second sector of the excavations lies south-east of the first and directly east of the "Theseion." Here a broad street was uncovered in the last season, with buildings on either side. A long building with a façade of Ionic columns on the west side of the street was tentatively identified as the Stoa of Zeus Eleutherios. The northern end of this structure has been revealed by the new excavations and its identification seems now to be quite certain.

### THE SCULPTURE.

The season's work has produced several fine examples of Greek sculpture. The most beautiful piece is a bronze head of a woman which is a little larger than half life-size (Figs. 3 and 4). It is in a state of excellent preservation. A *terminus ante quem* is fixed for the date by the context in which the head was found, for it was lying in a well (Fig. 2) where many other objects were secured. The pottery, which included "Megarian" bowls, and the lamps belong to the latter part of the fourth and to the beginning of the third century B.C. The well was filled with debris at that time and its mouth was covered by foundation blocks of the building west of the Royal Stoa. The bronze head, therefore, was thrown away not later than the beginning of the third century B.C. The date of its making may be tentatively placed early in the fourth century B.C.. Original bronze sculpture of the classical age is rare, and this is indeed a masterpiece of its period.

Another fine piece of sculpture of the Greek era is a statue of a young woman which is made of Parian marble. The head and the arms are missing (Fig. 6). The figure is represented in an attitude of motion, and the thin, transparent drapery is blown back against the body, to which it clings in such a way that the contours of the form are revealed. The folds of the garment are executed in delicate and graceful style by a master hand. The treatment of the drapery is reminiscent of the stylistic characteristics of the Nereids from Xanthos in the British Museum, and of some of the figures from the Temple of Asklepios at Epidauros. The date of the statue cannot be later than the beginning of the fourth century B.C.

Finally, it must be noted that the marble statue of the Emperor Hadrian (Fig. 5), which was discovered in an underground drain at the close of last season (as shown in our issue of Aug. 29, 1931), has been raised from its lowly position. The symbolical figures carved in relief on the breast-plate proved to be well preserved, and the workmanship of the details is better than that on most similar imperial statues.

### THE POTTERY.

Contrary to all expectation, many complete vases have come from the excavations, as well as many others which, though found in a broken state, have been pieced together. This pottery covers a wide range of date and thus gives a survey of the development of the ceramic

tightly fitted. Finally, stones were packed about the top of the vase and the area was covered with a layer of small stones. This amphora is decorated with a series of seven concentric semi-circles on the shoulder and with a triple wave line about the body (Fig. 13).

Only sherds and fragments of vases belong to the Attic red-figured class of pottery, but some of the pieces are executed in fine style and with careful technique. In contrast to the paucity of this ware is the great abundance of vases of the Hellenistic period, fourth to third century B.C. Large deposits of this epoch were taken principally from three wells, in which the vases were associated with coins, lamps, terra-cottas, lead weights, and other objects. As the Roman and Byzantine occupations of the city are well represented in the ceramic remains, this season's campaign has produced a series of vases which extends, with few interruptions, from 1000 B.C. down to late Byzantine times.

### THE TERRA-COTTAS.

A deposit of terra-cotta dedications was discovered which were scattered over a restricted area. Since they were associated with late Geometric vases, and since a Proto-Corinthian lekythos was lying nearby, they may be dated in the latter part of the eighth century B.C. One of the dedications is an object of extraordinary interest. This is a terra-cotta plaque, measuring 9½ by 5 inches, with two holes at the top by which it could be suspended from a wall or fastened to it. On the plaque a woman is represented standing between two snakes. [N.B.—This plaque will be illustrated in a later issue.—Ed.]

Many other figurines dating from the classical, post-classical, and Roman periods have been discovered during the season. They cover a wide range of subject and of type. Some figures of birds and animals from the fourth century A.D. are interesting illustrations of the crude and naive conception of art in that epoch (Fig. 10). Particularly important for chronological purposes are the figurines included in deposits of fixed date, such as the Hellenistic wells. The discovery of numerous moulds for figures implies the existence of local factories in the neighbourhood.

### INSCRIPTIONS, LAMPS, COINS, AND MISCELLANEOUS OBJECTS.

Some of the many public records which were filed in the Agora have been recovered. These are honorary decrees which are inscribed on marble *stelae*. As they bear the names of the officials for the year in which they were issued, they furnish valuable data for the reconstitution of the Attic calendar. Several gaps in the chronology have been filled by the discoveries of the present season. Among other objects which reflect the public life of the city are a dicast's ticket and voting disc, both of bronze (Fig. 1). The ticket was given to the dicast (judge or jurymen) as evidence of his qualifications for service and as an indication of the section of dicasts in which he was to serve. It usually bears the name of the holder, his father's name, his deme, and the number of his section. The ballot which was used to register the decision is a bronze disc with either a solid or a hollow axle, the former being cast for a vote for acquittal and the latter for conviction. The new example has a solid axle. These bronzes date from the fourth century B.C.

The collection of lamps from the excavations has been enriched during the present season by 240 specimens, which extend in date from the seventh century B.C. down to Roman times. The usual large number of coins has also been found this year. This brief review of the results of the season's work proves that the area of the Agora at Athens, in spite of long-continued occupation in ancient and modern times, is still packed with objects of beauty and importance which date from all periods of history.

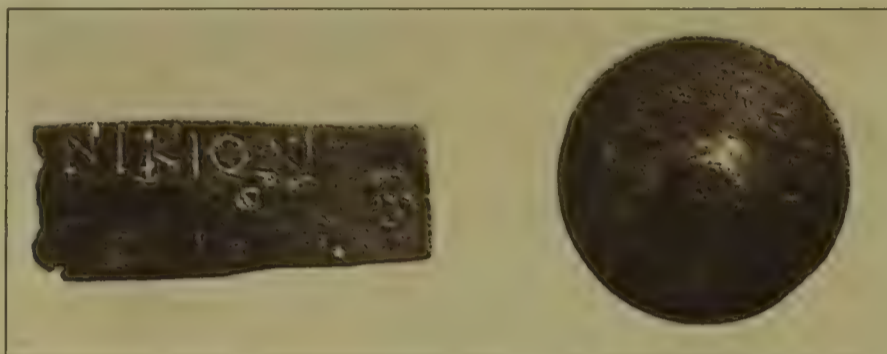


FIG. 1. RELICS OF THE "JURY" SYSTEM AT ATHENS IN THE FOURTH CENTURY B.C.: A DICAST'S BRONZE QUALIFICATION TICKET (LEFT), BEARING HIS NAME, AND BRONZE VOTING DISC, WITH SOLID AXLE (FOR ACQUITTAL) IN CONTRADICTION TO THOSE WITH HOLLOW AXLES USED IN VOTING FOR CONVICTION.

The "Century Dictionary" defines a *dicastes* (dicast) as "in ancient Athens, one of 6000 citizens chosen by lot annually to sit as judges, in greater or less number according to the importance of the case, and whose functions corresponded to those of the modern jurymen and judge combined." The presiding judge was termed a *crites*.

art in Athens over a period of many centuries. The southern areas revealed a sprinkling of prehistoric sherds which are chiefly from the Middle Helladic period, about 1800 B.C. Very little from the Late Helladic period has been found, but the fortunate preservation of some Geometric burials has provided fine vases of that period,

esting illustrations of the crude and naive conception of art in that epoch (Fig. 10). Particularly important for chronological purposes are the figurines included in deposits of fixed date, such as the Hellenistic wells. The discovery of numerous moulds for figures implies the existence of local factories in the neighbourhood.



FIG. 2. THE EXPEDITION AT WORK ON THE SITE OF THE ANCIENT AGORA (THE PUBLIC SQUARE OR MARKET PLACE) IN ATHENS: EXCAVATORS AT WORK ON A BUILDING WEST OF THE ROYAL STOA—SHOWING THE TEMPLE OF THESEUS ABOVE AND (IN THE LEFT FOREGROUND) THE WELL IN WHICH WAS FOUND THE BRONZE HEAD ILLUSTRATED IN FIGS. 3 AND 4 (OPPOSITE PAGE).

which were standing intact in the places where they were deposited about 1000 B.C. Two amphoras, which were standing near each other, give a characteristic picture of the type of burial. The hard-pan was cut in a round hole barely large enough to receive the vase which was placed in it. The body was partially burned nearby and the remnants of the charred bones were deposited in the vase. In the mouth of one amphora a small bowl had been

## "FINDS" AT THE FOUNTAIN-HEAD OF GREEK ART: ATHENIAN SCULPTURE.

PHOTOGRAPHS AND DETAILS SUPPLIED BY DR. T. LESLIE SHEAR, DIRECTOR OF THE AGORA EXCAVATIONS FOR THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS. (SEE HIS ARTICLE OPPOSITE.)



FIG. 3. A MASTERPIECE OF ATHENIAN SCULPTURE OF THE CLASSICAL AGE: AN EXQUISITELY MODELLED BRONZE HEAD OF THE FOURTH CENTURY B.C. (THE ORIGINAL JUST OVER HALF LIFE-SIZE.)



FIG. 4. THE SAME HEAD (AS IN FIG. 3) SEEN IN PROFILE: A VIEW SHOWING THE "WAVING" OF THE WOMAN'S HAIR, AND THE PROJECTION ON THE TOP WHICH PROBABLY HAD SOME USE AS A SUPPORT.



FIG. 5. A COLOSSAL MARBLE STATUE OF HADRIAN—THE BREAST-PLATE FIGURES SYMBOLIC OF ATHENS AND ROME (ATHENA ABOVE THE WOLF SUCKLING ROMULUS AND REMUS): A WORK MENTIONED BY PAUSANIAS AS IN THE STOA OF ZEUS.

Of the beautiful bronze head (Figs. 3 and 4) Dr. Shear writes: "On the top is a low, thick, circular projection pierced by a small hole. Its appearance suggests that the head was used in some way as a support. The features wear an expression of dignity and repose, and the modelling is executed with technical mastery. Original bronze sculpture of the classical age is rare, and this is a masterpiece of its period." The statue of Hadrian was illustrated in our issue of August 29, 1931, lying *in situ* as found in an underground drain. It has since been extricated, cleaned, and re-erected near its original position. The head has not come to light. "This type of statue of Hadrian," says Dr. Shear, "is



FIG. 6. SCULPTURE AKIN TO THE NEREIDS FROM XANTHOS IN THE BRITISH MUSEUM: A BEAUTIFUL STATUE IN PARIAN MARBLE, WITH TRANSPARENT DRAPERY, OF THE FOURTH CENTURY B.C.—POSSIBLY FROM THE PEDIMENT OF THE THESEION.

known from examples in Olympia, Crete, and Constantinople, but the great importance of its discovery in the Agora is due to its topographical significance, because Pausanias says that a statue of Hadrian stood in front of a stoa (porch) which is clearly the Stoa of Zeus Eleutherios which has been uncovered nearby." Regarding Fig. 6, Dr. Shear notes: "The figure is not carefully finished at the back, and it was evidently intended to be set up against a wall. This fact, in conjunction with its size and pose, suggests that it may be from the pediment of a temple, and, since it was found directly east of the base of the hill of the Theseion, it may possibly be from the pedimental sculpture of that temple."

# NEW GEMS OF GREEK CERAMIC ART: RECENT DISCOVERIES AT ATHENS.

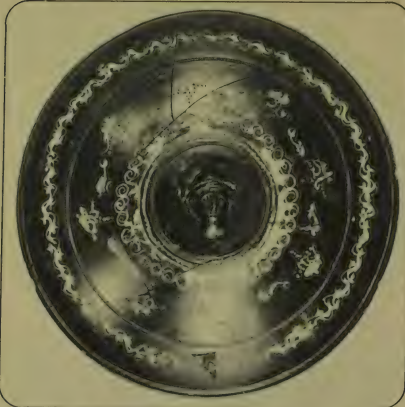


FIG. 7. ONE OF MANY PIECES OF HELLENISTIC POTTERY FROM THE AGORA AT ATHENS: A BEAUTIFUL DECORATED PLATE, WITH A MOULDED HEAD (CENTRE) LIKE THOSE OF SELEUCID KINGS (FOURTH TO THIRD CENTURY B.C.).



FIG. 8. FUNERARY OFFERINGS FROM AGORA AT ATHENS AND ILLUSTRATED ALL FASHIONED



FIG. 9. ONCE AMONG THE TREASURES OF A WOMAN'S DRESSING-TABLE: A POTTERY TOILET-BRON, WITH KNOBBED LID, FROM AN EARLY GEOMETRIC GRAVE.



THE GRAVE OF A YOUNG CHILD, OF THE EARLY GEOMETRIC AGE, FOUND IN THE IN FIG. 12: A SET OF MINIATURE VASES AND A TOY LEG (SECOND FROM RIGHT), OF TERRA-COTTA.



FIG. 10. EXAMPLES OF THE CRUDE AND NAÏVE ART OF THE FOURTH CENTURY A.D.: TERRA-COTTA FIGURES OF TWO CHICKENS AND A DOG FOUND ON THE SITE OF THE ANCIENT AGORA AT ATHENS.

# ATHENIAN POTTERY AND TERRA-COTTA FROM 1000 B.C. TO THE 4TH CENTURY A.D.



FIG. 11. A MOULD-MADE BOWL OF THE SO-CALLED "MEGARIAN" TYPE, WITH FIGURES OF LEAPING GOATS AND FLYING CUPIDS BEARING MASKS; POTTERY OF THE SAME PERIOD AS THE PLATE IN FIG. 7—EARLY THIRD CENTURY B.C.



FIG. 12. A CHILD BURIED WITH A PET ANIMAL IN ATHENS NEARLY THREE THOUSAND YEARS AGO: A GRAVE DATING FROM THE EARLY GEOMETRIC PERIOD (1000 TO 900 B.C.) FOUND ON THE SITE OF THE AGORA—THE BONES LYING WHERE THEY WERE UNCOVERED, WITH THE SMALL TERRA-COTTA VASES AND TOY LEG (SEEN IN THE CENTRE BACKGROUND), ALSO ILLUSTRATED ABOVE IN FIG. 8.

From Dr. Shear's article on page 1060, describing his interesting discoveries in the Agora at Athens, we detach the following notes on the examples of pottery here illustrated, taken in order of date. Describing vases found in graves of the Geometric period (about 1000 B.C.) he says: "In one amphora (Fig. 13), with the bones were two large safety-pins and two stick-pins, all of iron, the precious metal of Geometric times. The stylistic motives represent the survival of Mycenaean ornamentation. . . . The combined practice of cremation and inhumation was also in evidence in a grave of the early Geometric Age. Many traces of fire were in and about the grave, and only pieces of bones remained. The grave was covered with a layer of small stones, beneath which the vases were placed. . . . At the west end of the grave were lying three pyxides, or toilet-boxes, covered with interesting geometrical designs and having lids with tall knob handles (Fig. 9). By analogy with the graves at Corinth, the presence of the toilet-boxes

PHOTOGRAPHS SUPPLIED BY DR. T. LESLIE SHEAR, DIRECTOR OF THE AGORA EXCAVATIONS FOR THE

would mark this as the grave of a woman. Another grave of this period contained the skeleton of a young child, which showed no traces of burning (Fig. 12). The head was placed at the east end, and the bones of a small animal, perhaps a pet, were lying beside the body. The offerings consisted of miniature vases, with which was a toy terra-cotta leg (Fig. 8)." Vases of the Hellenistic period—fourth to third century B.C.—were abundant. "The pottery (we read) is covered with a black glaze, on which white paint is freely used for decorative details. An amphora of this type (Fig. 14) has linear designs on the neck and elaborate square motives painted on the body. A beautiful plate (Fig. 7) is ornamented with floral patterns in which are interspersed conventionalized dolphins, while in the centre is a moulded head, which somewhat resembles the portrait-heads of the Seleucid Kings of the early third century B.C. Another type of vase of the same period is a mould-made bowl, commonly called Megarian. One of

(Continued on No. 3.)



FIG. 13. A SURVIVAL OF MYCENAEAN ORNAMENT, MARKING IT AS PROTO-GEOMETRIC: A FUNERARY AMPHORA OF ABOUT 1000 B.C., FOUND TO CONTAIN CHARRED BONES, WITH TWO BROOCHES AND TWO STICK-PINS OF IRON, THEN A PRECIOUS METAL.

the many examples found (Fig. 11) is decorated with two alternating groups, one of which represents two goats standing on their hind-legs beside a large vase, and the other consists of two flying Cupids carrying masks above a perched bird." In the section of his article describing the terra-cottas found in the Agora, Dr. Shear writes: "Many other figurines dating from the classical, post-classical, and Roman periods have been discovered during the season. They cover a wide range of subject and type. Some figures of birds and animals from the fourth century A.D. are interesting illustrations of the crude and naïve conception of art in that epoch (e.g., Fig. 10). Particularly important for chronological purposes are the figurines included in deposits of fixed date, such as the Hellenistic wells. The discovery of numerous moulds for figures implies the existence of local factories in the neighbourhood."

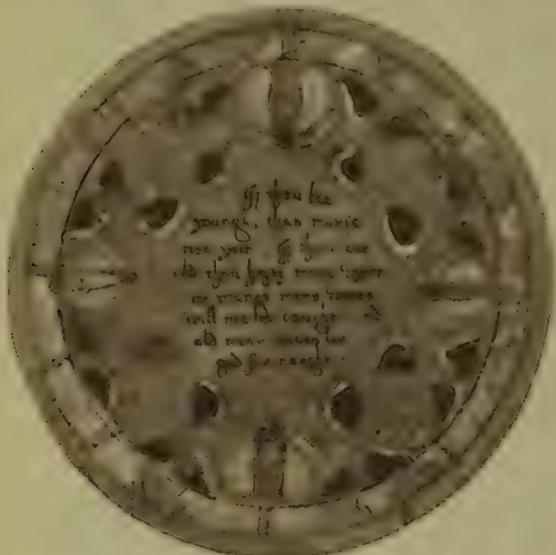
AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS. (SEE HIS ARTICLE ON PAGE 1060.)



FIG. 14. HELLENISTIC POTTERY OF THE FOURTH TO THIRD CENTURY B.C.: AN AMPHORA WITH DECORATIONS APPLIED IN WHITE PAINT ON A BLACK GLAZE GROUND—LINEAR DESIGNS ON THE NECK AND ELABORATE SQUARE MOTIVES ON THE BODY.



INTEREST in domestic utensils of wood (or, treen utensils), which are more fascinating than the average modern would imagine, will certainly be stimulated by Mr. Owen Evan-Thomas's "Short History."\* In one or two cases, I think, he could with advantage have strayed outside his own admirable collection for his illustrations—such a well-known



2. A FRUIT-TRENCHER, OR "ROUNDEL," AS USED IN THE TIME OF ELIZABETH: ONE OF A SET OF WHICH EACH BEARS A DIFFERENT VERSE OR MOTTO ON THE BACK.

"Roundels" were in use in the sixteenth and seventeenth centuries and were made either of beech or of sycamore. They were from 5 to 5½ inches in diameter, and were cut very thin. The roundels were used on the plain side only during meals, and afterwards were turned over, that the "poesies" might be read out or sung by the guests—hence, perhaps, the derivation of the word "roundelay."

Photographs Reproduced by Courtesy of Owen Evan-Thomas.

piece as the Saffron Walden mazer, for example, would not have been out of place—but, none the less, what he does give us is so well arranged and so good that it is rather ridiculous to complain. I should also have welcomed a chapter upon our ancestors' table manners, with extracts from such books of etiquette as Hugh Russell's "Book of Nurture" and "The Accomplished Lady's Rich Closet of Rarities" (1653): on this fascinating subject he tells us something, but not quite as much as we would like—to which, no doubt, he will justly reply that to express one's thanks for a good dinner and then ask for more is conduct not recommended by any book of etiquette

\* "Domestic Utensils of Wood—XVIth to XIXth Century: A Short History of Wooden Articles in Domestic Use from the Sixteenth to the Middle of the Nineteenth Century." Illustrated by Seventy Plates. By Owen Evan-Thomas. (Published by Owen Evan-Thomas, Ltd., 20, Dover Street, W.1; 1s. 1s.)



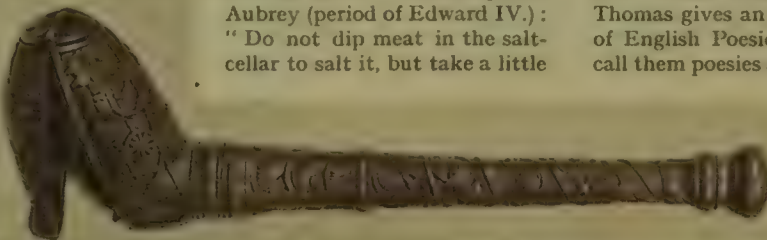
4. A TURNED PEARWOOD CUP AND COVER WITH A BALUSTER STEM, DATED 1620: A PIECE WITH ENGRAVED SILVER MOUNT AND FOOT-RIM, AND A COVER SURMOUNTED BY A SILVER FINIAL WITH A GLOBULAR KNOP. (14½ IN. HIGH.)

The body of the cup and cover is decorated with animals and birds in four compartments as follows: on the cover a porcupine chained and collared; a salamander in flames; an elephant; a griffin. On the cup are four animals—a stag statant; an ostrich erect holding a horse-shoe in its beak (Digby); a unicorn; a wyvern holding in its mouth a dexter hand couped (Herbert). Round the foot runs a pious verse.

## A PAGE FOR COLLECTORS. THE DIGNITY OF TREEN DOMESTIC UTENSILS.\*

By FRANK DAVIS.

ever written, and that what he does give us is sufficient to make the pieces he illustrates not just interesting examples of early work on the lathe, but vital evidences of the gradual change of social habit. Thus he quotes Aubrey (period of Edward IV.): "Do not dip meat in the salt-cellar to salt it, but take a little



1. A PIPE-CASE OF BOXWOOD; FINELY CARVED WITH AGRICULTURAL AND SPORTING SUBJECTS: AN INGENIOUS AND AMUSING LITTLE ENGLISH KNICK-KNACK DATED 1758.

salt on the knife and put it on the meat," and the truly terrifying advice immortalised by some unknown in the following lines—

If thi nose thou clene, as may befall,  
Take care thy honde thou clene wythalle,  
Prively royth skyrt to hit awaye,  
Or ellis through thi tepit that is so gaye.

Plumbers, with reason, claim to lead the main body of the army of civilisation, but handkerchief manufacturers are assuredly its advance guard.

The reader to whom even the idea of domestic utensils of wood is strange will close this volume with two impressions firmly fixed in his mind—first, the great variety of objects made for use in this material; and, secondly, the great dignity they often attain. No less than the wheel of the potter, the lathe of the wood-turner produces shapes that are natural and harmonious; it is only when man tries to torture his clay by elaborate mouldings, or his wood by multitudinous carving, that the eye begins to register a protest. How good and seemly the incised ornamentation of the seventeenth century could be is very well seen in several examples, notably in the cup and cover with baluster stem and circular foot of Fig. 4.

A Scottish quaiach made of walnut with coopered staves, bound with willow, and with a silver rim and engraved centre boss, is the most important of several specimens of this rare and characteristic shape. Similar pieces of silver have figured more than once upon this page.

Two of the illustrations are of particularly rare objects. One is the wassail bowl of lignum vitæ, with its five original dippers of Fig. 3. Wassail bowls are rather cumbersome objects, but there is no denying their interest, both sentimental and historic, even though it is possible to be sceptical as to their artistic merit. The note that precedes the wassail bowl illustrations is one of the best in the volume, with its quotations from old songs, including Herrick's—

Next crowne the bowle full  
With gentle Lamb's wool,

Apparently the concoction contained also apples and eggs beaten up: the name "Lamb's wool" was derived from its frothy appearance. Too long to quote here is a much later recipe, in which port, sherry, or madeira is mixed up with eggs, cloves, nutmegs, mace, ginger, cinnamon, coriander, roast apples, and sugar—served, of course, piping hot. It is a formidable mixture, and were I responsible for setting the competitions for one of our literary weeklies, I would offer a prize for the best attempt at a description of its properties by Mr. Pickwick or Mr. Wardle, together with Sam Weller's comments as he takes off the cover.

The second is the set of twelve Roundels of sycamore, one of which is illustrated in Fig. 2. It was their

habit in the sixteenth and seventeenth centuries to finish a festive meal with fruit served on flat wooden trenchers, or roundels; each guest would then turn over his roundel and find on the back of it a verse, which he would declaim. Mr. Evan-Thomas gives an interesting quotation from "The Art of English Poesie," published in 1589, ending: "We call them poesies and do paint them nowadays upon the back sides of our fruit trenchers of wood." They are odd little verses that go jingling along with more enthusiasm than wit, telling us rather trite and debatable aphorisms which no doubt sounded better after a good dinner than they do in cold print. I see that three years ago I quoted from another set—I forget where I saw it—one

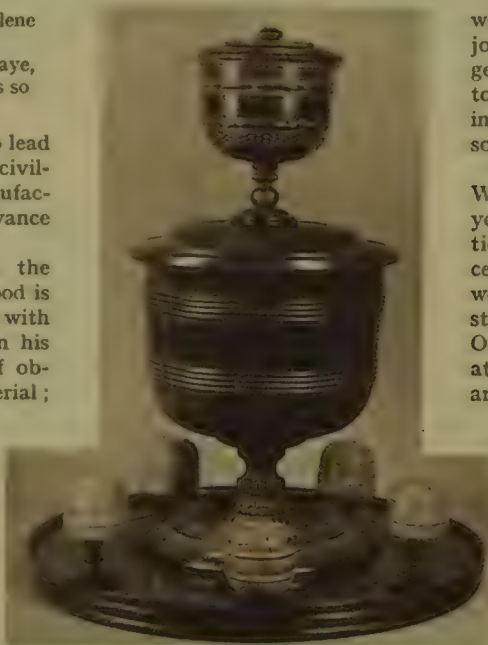
verse of which ran—

Thou gapest after dead men's shoes;  
But barefoot ye art like to goe,  
Content thyself and do nott muse,  
For Fortune saith it must be soe—

which is not our modern idea of a jolly little postprandial song. One gets the impression that our ancestors stood up against the bludgeonings of fate with stouter hearts than some of their descendants.

The so-called love-spoons from Wales—elaborate objects made by young men for their girls—are particularly interesting. A seventeenth-century French snuff rasp of boxwood provides a pretty problem for students of the by-ways of history. On one side is seen a cardinal seated at a table and facing him a king and a donkey, and the words "pasch

quenel"—on the reverse a cardinal seated with a money-bag in his hand, and an inscription: "Pour profiter de cette occasion il signe la constitution." It is apparently a satire on some deal of the Church at the expense of the monarchy, but no one so far has solved the problem. Possibly the key is to be found in the word "Quenel." Le Père Quesnel was a famous Jansenist, and the community at the Port Royal was persecuted by Louis XIV. Perhaps this may catch the eye of someone more familiar with the theological squabbles of seventeenth-century France.



3. A REMARKABLE CHARLES I. WASSAIL BOWL, WITH DIPPERS; OF ABOUT 1640: AN IMPOSING SET IN LIGNUM VITÆ, THE BOWL TURNED WITH THREE BANDS, ON AN ELABORATELY ENGINE-TURNED FOOT. (TOTAL HEIGHT, 1 FT. 10 IN.)

On the cover of the bowl is a spice-box with lid, and on the inside of the lid a grater for nutmegs. It has its original "tumblers," or "dippers," each one turned on a foot-lathe. They are extremely rare. The tray and supports to hold the dippers, it may be noted, are not period.



5. THREE ENGLISH EIGHTEENTH-CENTURY PIPE-STOPPERS: A SQUIRREL ON A COLUMN, CARVED IN BOXWOOD (LEFT); A SQUIRREL ON A COLUMN DECORATED WITH FOLIAGE AND A PIERCED AND SCROLLED CAPITAL, CARVED IN BOXWOOD (CENTRE); AND A FIGURE OF SHAKESPEARE STANDING ON A FLUTED COLUMN WITH AN INSCRIPTION, "CUT SALSBEY AGED 73. 1774," AND ALSO CARVED IN BOXWOOD.

MESSRS.

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ON

THURSDAY,

JULY 7, 1932



ON

THURSDAY,

JULY 7, 1932

A FINE LOUIS XVI. WRITING - TABLE, STAMPED—P. GARNIER  
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# NAPOLEON'S MEN IN "TINYCRAFT": MODELS BY A FRENCH PRISONER OF WAR.



MODELS (16 INCHES HIGH) REPRESENTING TYPES OF NAPOLEON'S SOLDIERS, COMPLETE TO THE SMALLEST DETAIL OF UNIFORM AND EQUIPMENT: THE REMARKABLE WORK OF CHARLES SANDRÉ, ONE OF THE FRENCH PRISONERS CONFINED AT DARTMOOR DURING THE NAPOLEONIC WARS—PART OF A UNIQUE COLLECTION THAT RECENTLY CHANGED HANDS IN LONDON.



CHARLES SANDRÉ'S MODELS MADE FROM PIECES OF ACTUAL NAPOLEONIC UNIFORMS OBTAINED FROM FELLOW-PRISONERS AT DARTMOOR: FIGURES REPRESENTING (FROM LEFT TO RIGHT) A DRUMMER; A SAPPER OF GRENADIERS OF THE FRENCH IMPERIAL GUARD (1810-14); NAPOLEON HIMSELF, INSCRIBED WITH THE DATE OF HIS BIRTH (AUGUST 15, 1769) AND DEATH (MAY 5, 1821); AND AN OUVRIER D'ADMINISTRATION OF THE IMPERIAL GUARD (1809-14).

This unique collection of models of all the regimental types in Napoleon's armies was recently entrusted to a well-known London dealer in French antique *objets d'art*—Mr. Michael Lewis, of New Bond Street. He stated that he had been asked to dispose of them on behalf of a granddaughter of one of Napoleon's secretaries, and that within twenty-four hours they were practically sold. They are the work of a French prisoner of war named Charles Sandré, who occupied himself at Dartmoor by making a set of figures representing soldiers of each of Napoleon's forty regiments. In 1811 there were 47,600 French prisoners in various parts of

Britain. Although the figures are only 16 inches high, the uniforms are perfect to the last detail. The materials were bits of actual uniforms worn by fellow-prisoners. The tiny swords (of those figures that carry them) can be drawn from the scabbards, and every bayonet can be fixed, while even the minute hammers on the muskets were made to work. Some of the models have kid gloves, while all the headgear, finished with linings, is removable. Such details as gaiters, leggings, boots, buckles and straps are all exact, while the buttons (a quarter the size of a threepenny-piece) are even embossed with the French eagle.



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## THE CHRONICLE OF THE CAR.

BY H. THORNTON RUTTER.

VISITORS to the Military Tournament at Olympia, London, must have marvelled at the part played by the despatch-riders of the Royal Signal Corps and the gymnastics of the Triumph motor-cycles which they rode. I thought that I had never seen a better display and better riding, and also that I hoped our friends from abroad realised how wonderful the Triumph machines were that stand up to such rough usage in high jumps, etc. At this season of the year, motor races and competitions are among the chief items of interest, and, as winners share their laurels with the makers of accessories, the public begin to learn that brands are important matters affecting success. Thus, for instance, it is no good saying to the filling-station employee: "I want a gallon of oil"; you must say what brand of oil you want if you do not wish to injure your engine. I mention this because there are a lot of places selling oil costing less than 1s. 8d. per quart which is most harmful to put into any motor's sump, cycle or car. No oil worth buying can be purchased at less than 1s. 8d. per quart, and usually costs 2s. per quart. The low-priced rubbish described as lubricating oil is reclaimed stuff and otherwise devoid of the qualities most needed for sensitive bearings.

It is because the public prefer to spend their cash for value received that they pay a little more and get that which they ask for, instead of a little less and getting trouble and no satisfaction from the goods. This applies not only to oil, petrol, tyres, and the like, but also to brake-linings, sparking-plugs, and other car accessories. Which reminds me that Mrs. Wisdom's Riley "Nine," which won the Junior Car Club's 1000-miles handicap race at Brooklands, was fitted with Champion sparking-plugs, B.T.H. magneto, and Duron brake-linings. Also that all the first three cars which completed the 500-miles race at Indianapolis also used Champion sparking-plugs; and Nuvolari's Alfa-Romeo, which won the Italian Grand Prix at Monza recently, used Dunlop tyres, Rudge-Whitworth wheels, Champion plugs, Bosch magneto, and Solex carburetter. That is an international equipment indeed. But, as no one can equal Dunlop for racing tyres, few big events in Europe are run on any other make of wheel covering. In the 1000-miles race at Brooklands, every car



AT THE DISTILLERS' SPORTS CLUB MEETING: MR. WILLIAM HARRISON, O.B.E., MRS. T. WILKINSON, MR. T. WILKINSON, LADY FORTEVIOT, AND LORD FORTEVIOT.

The Distillers' Sports Club, composed of the London staffs of the various companies embodied in the Distillers' Company, Ltd., held its second annual athletic meeting in the Club grounds at East Molesey Court. The programme consisted of thirty-five events, and included some humorous contests which caused much amusement among spectators and competitors. Lady Forteviot presented the prizes. Mr. William Harrison is a director of the Distillers' Company, Ltd., and managing-director of Messrs. James Buchanan and Co., Ltd.; Mr. T. Wilkinson is a director of the Distillers' Company, Ltd., and managing-director of Messrs. John Haig and Co. Ltd.; and Lord Forteviot is a director of the Distillers' Company, Ltd., and managing-director of Messrs. John Dewar and Sons, Ltd.

which competed used Dunlop tyres—English, French, German, and Italian cars. This firm actually "shod" the whole of the competitors in the event.

At the moment, the British motor industry has been discussing its position in all its bearings with the official industrial advisers attending the forthcoming Imperial Conference at Ottawa from Great Britain. The industry's interests in Imperial markets have shown consistent progress during recent months, and it is hoped that our export trade will continue on its upward trail. The motor trade will be represented directly at Ottawa by Mr. Peter F. Bennett, managing director of Joseph Lucas, Ltd., and Lieut.-Colonel Alfred Hacking, D.S.O., M.C., director of the British Motor Manufacturers' Section of the Society of Motor Manufacturers and Traders. These two delegates will accompany the official advisers and will be available to assist with information and guidance on such matters affecting the motor industry as may engage the attention of the Conference.

### Exide Batteries at Blackpool.

Blackpool was one of the first places in England to take an interest in flying, so I was not surprised that Captain T. Neville Stack started his flight to India recently from the new municipal aerodrome at Stanley Park, Blackpool. Prior to his flight on that day (June 15) there was an air pageant, including parachute descents, stunt flying, and a demonstration of the Auto-Giro 'plane. The Mayor and Mayoress of Blackpool christened Captain Stack's machine in the name "Blackpool." It is a new type of three-engined monoplane, built by the Spartan Aircraft Co., and is to be demonstrated for the Indian and Egyptian Governments as a mail-carrier. But, to my greater interest, Exide batteries, whose service agents' convention was in progress that week at Blackpool, provided the aerodrome with a marvellous loud-speaker broadcasting equipment which the organisers of the air pageant utilised to marshal and make announcements to the spectators. This Exide battery equipment is mounted on a Daimler six-cylinder coach-type chassis and cost over £4000. It has an output of 1½ kilowatts, with a range of two miles. The loud-speaker is one of the new "searchlight" type, the angle of broadcasting being wider than that of the other types and is fitted on an elevator. When in use this is raised through the roof of the Daimler van, and can be turned in any direction. The whole of the equipment is operated by Exide accumulators.

## SOMETHING REALLY NEW IN CRUISING.

THE ARCTIC is now open to anyone who cares to cross its boundaries and pry into its secrets. It is a land of many changing colours, a land of ice on which blue, red, and green lights play, a land whose atmosphere has a crystal clearness such as we of more southerly climates have never known. The air is so transparent that an area of tens of miles can be seen with the naked eye. Huge bastions of basalt can thus be viewed from afar, and rocky islands glittering with ancient glaciers, covered with Polar mosses.

It is possible to spend a fascinating five weeks on board the ice-breaker *Malygin*, the very ship that went out in search of the *Italia* in 1928; the very ship which co-operated with the "Graf Zeppelin" on its Polar flight. This ice-breaker has been fitted out with comforts and conveniences hitherto never experienced on such craft. The route chosen is from Archangel and



A COMMON SIGHT TO BE SEEN FROM THE ICE-BREAKER "MALYGIN," WHICH NOW CRUISES IN THE ARCTIC WITH TOURISTS: A WHITE BEAR IN SEARCH OF HIS DINNER—PHOTOGRAPHED FROM THE "MALYGIN."

thence through the ice-fields of the Barents Sea. These ice-fields are like a thick paving of marble on the top of the grey-green surface of the waters. Here one meets the seal and the white bear in their native haunts.

Touching Franz Joseph Land, the ice-breaker navigates a wonderful archipelago, and then goes on to Rudolph Land, 82 degrees north. The northern cape of Novaya Zemlya is rounded, and the ship commences to break the ice of the Kara Sea until it enters the Matochkin Straits—a magnificent stretch of water with high cliffs on either side. On Novaya Zemlya the tourists become the welcome guests of the Samoyeds, a tribe akin to the Eskimos, born and bred in the Polar regions. Watch these primitive nomads of the North sitting in their clubs enjoying the cinema, listening to symphony concerts broadcast from Moscow, or spelling out the news from the latest Leningrad newspapers.

Apart from probing the secrets of the Arctic on this wonder-ship, invitation will be extended to tourists to land on Cape Flora, that historic meeting-place of the famous Arctic explorers, Nansen and Jackson. The very huts in which the members of the American Fyale Expedition lived will be visited, as well



TOURISTS AND GUIDES GETTING READY FOR A SHOOT: CLEANING WEAPONS IN THE "MALYGIN" IN PREPARATION FOR A DAY'S SPORT ON NOVAYA ZEMLYA.

as those of the Baldwin Expedition. The *Malygin* will go on to Hooker Island, where a little group of Soviet scientists have spent a year in this mysterious Polar world. The crew will become the guests of these men, who are living further north than anyone else in the world. All sorts of game are to be found on these islands. Ample provision will be made for successful shoots of bear, seal, and reindeer. All those taking part will have the right to keep the trophies of the chase.

Those who join the party will be taking part in a historic advance upon the Arctic. They will be in constant touch with the outer world by means of a powerful radio service; while the whole cruise will be made in company with an aeroplane detailed for the purpose. A motor-boat trip in between the basalt islands of the Franz Joseph Land archipelago has been arranged. Such a trip, for excitement and wonder, has never before been offered the tourist in the history of world travel. Guides will take parties up glaciers which have existed for thousands of years. It will be possible to fly over the wide Arctic expanses in a Dornier Valle hydroplane. This same 'plane will carry the mail from the *Malygin* to the Continent. Here is an opportunity to store up memories never to be forgotten. To see the Arctic, lit by the burnished rays of a never-setting sun, is something unique in the offerings of a travel agency in this country.

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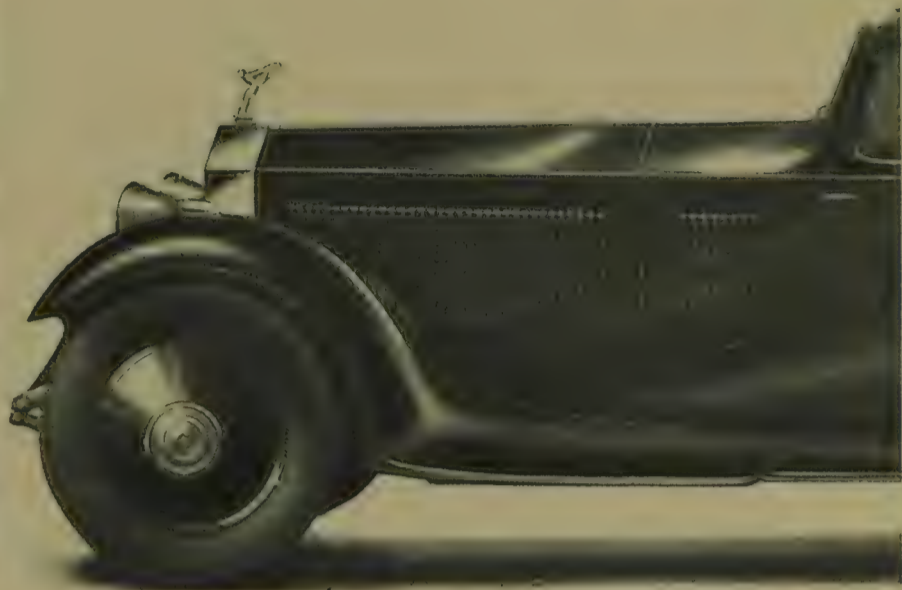
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## THE WORLD OF MUSIC.

## MUSIC AND BALLET.

GOOD ballet music is not easy to compose, and it requires considerable skill to adapt music that was not originally intended for ballet to that purpose. But the commissioning of musicians to compose music specially for ballet goes back at least as far as the sixteenth century. It was only during part of the nineteenth century that the practice of arranging music from suites and instrumental and orchestral pieces became prevalent. Naturally, a far greater degree of unity may be achieved when the music is composed specifically for a scenario than when it is adapted, and so when Diaghilev began commissioning eminent musicians to compose ballets for his company, this was considered a step forward, although it was only a return to an older practice.

The ballet, especially in England, had degenerated on the musical side during the nineteenth century, and composers of very inferior talent chiefly wrote for it. Their work was absolutely cut to pattern, and a mere mass of formulae. The dancing also had become stereotyped, and the time came when ballet was nothing better than a mere spectacle each of greater or lesser elaboration than the last. It is an enormous step from such ballet to the modern form such as we get in the admirable "Regatta," which was one of the novelties of the second week of the Camargo Society's present season at the Savoy Theatre.

## A SAILOR BALLET.

"Regatta" has a simple but charming *décor*, gay and tuneful music by Gavin Gordon, and delightfully comic and attractive choreography by Frederick Ashton. As a matter of fact, it is in the choreography that the modern ballet differs most from any that preceded it, however far back we go. Perhaps one should add also the *décor*; but I am more doubtful about that, since the most fantastic "machinery" was used in ballet at the French and Italian Courts in the seventeenth and eighteenth centuries. The modern style of mixed miming and dancing and the great increase in the variety and character of steps permitted has transformed the choreography altogether, and in so doing has given much more scope to the musician. There was a time when only gay or sentimental dance tunes were possible in a ballet, but now there is as much scope for dramatic music as in opera, and Vaughan Williams's music to "Job,"

although adapted and not originally composed for ballet, is an example of the wider range possible now. It cannot be said that our young English choreographers are as yet fully alive to the possibilities of the medium. "Regatta" is in some ways rather conventionally sailor-like, and would not be felt very much amiss as an interlude in "H.M.S. Pinafore," but it has sparkle and a certain freshness.

## A MARGARINE APOLLO.

I fear one cannot say as much for the other novelty of the week, "The Origin of Design," with music selected and arranged from Handel by Sir Thomas Beecham. The music was charming and had plenty of short, contrasted movements of which much might have been made by the choreographer; but for some reason, Miss Ninette de Valois, who was responsible for the choreography, was on this occasion completely uninspired. The ballet seemed extraordinarily long chiefly because it was so monotonous and dominated by the grotesque figure of a margarine Apollo, who posed in the background. I describe this object as a margarine Apollo because, instead of suggesting the god of poetry and music, the figure looked more like a golden-coloured advertisement for margarine than anything else. The costumes and *décor* were generally undistinguished, and Lopokova had a dress which was quite unbecoming to her.

There is no doubt that "The Origin of Design" in its present form is a failure, one of the few failures that the Camargo Society has produced, and since the music is too good to be wasted, it is to be hoped that an attempt will be made at some time to devise another choreography for it and, if possible, a new *décor*.

"The 'Rio Grande' ballet, with music by Constant Lambert and *décor* by Burra, is a lively and entertaining ballet, but I wish something could be done to improve the singing in this ballet, which, on the night I was present, was horribly out of tune more than once. The orchestra in general play well under both Sir Thomas Beecham and Mr. Constant Lambert, but Mr. Lambert has to put in a good deal of driving force to get the musicians to play with sufficient verve sometimes. I noticed this particularly in the Mazurka of Glinka's "Polonaise." The dancers also lacked the dash which a mazurka of this sort requires. Here we touch the weakest point of English players and dancers, who lack the fire and rhythmic verve of the best Continental ballet performances.

W. J. TURNER.

## DEBTS.

(Continued from Page 1044.)

one another, for we cannot travel, know each other, go and seek the secret sources of beauty and knowledge in distant countries when trade is no longer possible. Will all of the work of the past centuries be gradually annihilated? If the world continues on the road which it has followed for several years it will be necessary one day to convoke a conference at Lausanne, or elsewhere, to study the question, not of Germany's debts, but of debts in general, universal debts.

The question is simple, however, in spite of the colossal proportions which it has taken on. Since the beginning of the world man has made debts—individual debts and collective debts. In all periods, when the excess of debts has become a cause of general disturbance, only two remedies have ever been found: to pay them or not to pay them. Up to the present time the imagination of man, however fertile it may be, has never succeeded in finding a third solution; and it is not probable that it will find one in the near future, either on the shores of Lake Geneva or elsewhere. The solution which consists in not paying—*tabula novæ*, said the Latins, who adopted it on several occasions—is without doubt the simplest and most expeditious, when it is possible. It is easier for collective debts than for individual debts, which explains why States have so often had recourse to it during the course of history.

The belligerent States made a wide use of this expeditious method after the World War, Germany and Russia by totally annulling debts, the others by reducing them through the depreciation of currency. Will the world once more have recourse to this method for the debts contracted after the war? This is being talked of a little everywhere, more or less vaguely. *Tabula novæ*. But the situation is no longer the same. The cancellation or reduction of debts contracted for carrying on the World War was justified by the monstrous and enormous magnitude of the war, which had driven all the belligerents into a situation without issue. These cancellations and reductions, which were exceptions caused by extraordinary compulsion, did not shatter the credit of the States which had decreed them. Business could resume its course because the world understood that it was a case of *force majeure*.

It would not be the same if a like method should be applied to debts contracted after the war. The general cancellation or reduction of debts after twelve years of peace would have consequences of an exceptionally grave nature. The shattering of credit which this would produce would be a catastrophe for modern civilisation. Moreover, the world divides this more or less clearly. Up to the present the threat of a definitive cancellation or reduction weighs only on the international debts resulting from the war: reparations and inter-Allied debts. The States which have recently become insolvent have announced that they would only suspend the service of interest. The credits which the banks of the whole world have granted to

(Continued overleaf.)

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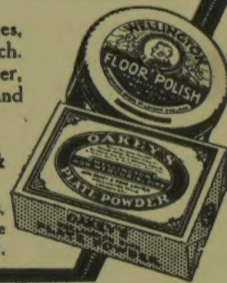
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# CARLO BEACH

(Continued.)

Germany are only frozen; this original metaphor implies a transitory state, and the expectation of a source of heat which will thaw what is to-day frozen.

Suspensions and moratoria: these are not the abolition of debts, but a delay in payment which the debtors impose more or less summarily on the creditors through fear of something worse. The principle of the obligation remains intact. The debtor recognises that he must pay as soon as he can and that he must make every effort to recover the capacity to pay as soon as possible. Except for reparations and the inter-Allied debts, the world is, as regards its other debts, in that position. It is to be hoped that it will halt there. The *tabula novæ* of the ancients seem to be the simplest and most rapid solution for a country too deeply in debt; but they are so only in appearance. The final disadvantages of this radical solution, especially in a civilisation which demands such great mutual confidence, annul all the immediate advantages. Russia is the most illuminating example. The inextricable difficulties with which the Russian Revolution is now grappling are for the most part the consequence of the peremptory repudiation of all the debts of the old régime—announced as a declaration of war against the capitalist world of the Occident. This attitude has reduced to almost nothing the credit which Russia once enjoyed in the world. But without credit there is no longer a possibility of multiplying rapidly the riches of a people.

Russia would find herself in a much easier situation if, while even suspending payments, she had recognised the obligation towards her foreign creditors and had promised to pay, however difficult it might be. It is in the general interest, therefore, that the universal bankruptcy with which the world is threatened be avoided, and that the world pay the debts which it has contracted since the war. On the day when reasonable reductions on political debts have been consented to, the world will be able to pay the other debts, even if it has wasted a too large part of the borrowed money in extravagant spending. But we must not multiply the obstacles which prevent wealth from circulating in the world. We cannot require the payment of debts and at the same time place the debtors in a position in which it is impossible for them to pay. In this sort of affair there is always the danger of a slip. If the difficulties for payment should continue to increase, suspensions and moratoria would multiply, and might end by becoming definitive. This would mean then that the creditors would impose the abolition of debts, the *tabula novæ*, on the debtors, in spite of the intention which the latter still have to pay, however great the difficulty.

It is for this reason that an alleviation of Protectionism in all countries is necessary. This is not a question of doctrine, it is a question of common sense. Is there any action more absurd than to lend money and to prevent the debtor from paying? As long as customs duties are increased throughout the world, as long as the Protectionist régime is reinforced by this reversion to the Middle Ages

which the recourse to contingents signifies, the crisis can only grow worse and we shall march towards universal bankruptcy. The creditor countries should take the initiative in promoting this simple and salutary reaction. They are the most interested because they would suffer twofold from bankruptcy. First, through its direct consequences, and, second, through its indirect consequences. The debtor countries would suffer only the indirect consequences; directly they would profit from the bankruptcy, for they would no longer pay their debts. That is always an advantage, especially when the debts are heavy.

## THE PLAYHOUSES.

### "TELL HER THE TRUTH," AT THE SAVILLE.

MR. JACK WALLER'S theory appears to be that if the public like a thing once, they will like it again, and so with his new production he follows the same recipe he used in "For the Love o' Mike." He has taken one of the most amusing comedies we have had from America, "Nothing But the Truth," and used that as the foundation for his "play with tunes." The adaptors have wisely treated the original author's script with respect, and would have been even wiser not to have inserted some of their own "gags." Mr. Bobby Howes's performance as the hero who wagered a thousand pounds that he would speak nothing but the truth for twenty-four hours was a perfect piece of comedy. His anguish when his friends demanded his opinion of a lady's voice, and he was forced to declare it was "horrible," was the funnier for the reason it was never forced. Mr. Howes is not only a great "straight" comedian, as good, perhaps, as the late James Welch, but he has a useful voice and is an agile dancer. Mr. Alfred Drayton was a tower of strength as the unvarnished estate agent, while Mr. Peter Haddon and Mr. Wylie Watson lent admirable support. Mr. Wylie Watson's "Sing, Brothers" was one of the biggest hits of recent years; six encores were given, and still the audience were anxious for more. "Hoch Caroline" was a jolly quintette, and "Horroritorio," with which the entertainment wound up, caused roars of laughter.

### "THE SECRET WOMAN," AT THE DUCHESS.

Quite why the Censor refused to license Mr. Eden Phillpotts's play twenty years ago it would be hard to say. It is a drab, sordid tragedy, but contains nothing perverse to public morals. Farmer Redvers,

respecting but no longer loving his wife, has an affair with Salome Westaway. His wife, discovering this, pushed him into the river. Her two sons, who have seen the tragedy, agree to keep silence. But the weaker of the two, falling in love with Salome, quite unaware that she was his dead father's mistress, "blabs," whereupon Salome informs the police, and Mrs. Redvers, curiously happy that she is to expiate her crime, is taken off to gaol. The play was well produced and admirably acted. Miss Peggy Ashcroft made an appealing Salome, and Miss Elizabeth Maude got a much-needed touch of comedy into a scene in which she proposes to one of her father's creditors.

### "OUT OF THE BOTTLE," AT THE LONDON HIPPODROME.

A merry, magical, melodious entertainment. The melody is perhaps better than the magic, which, in its turn, is better than the humour, for Messrs. Fred Thompson and Clifford Grey are a long way behind "F. Anstey," on whose "Brass Bottle" this musical comedy has been founded. Still, with Mr. Clifford Mollison and Mr. Arthur Riscoe looking after the humorous side, the evening does not lack for laughs. The story of the Jinn who, released from the bottle, loaded his benefactor with every possible form of undesired gifts, is too well known to need mention. The magical side of the entertainment is slickly done, and there is one scene, in which the Jinn, with the hero clinging desperately to him, swings wide out over the audience, that is distinctly impressive. Mr. Cecil Humphreys is excellent as the Jinn. The hit of the evening was made by Miss Frances Day; she has vivacity and charm, and her cabaret turn, though it came too late in the evening, provided a delightful ten minutes. An interpolated number by Mr. Oscar Levant, "We've Got the Moon and Sixpence," is the pick of a score that is above the average.

Mrs. Lovat Fraser has arranged to open on June 29, at 85, Wigmore Street, a special exhibition of British textiles, with the object of helping British manufacturers in these difficult times. There are some very interesting new materials which have been specially woven for the exhibition and never seen before. One particular weaver had been making dress materials, and owing to bad trade has had to cease working his looms. These have been taken over to make furnishing fabrics, and the first specimens have just appeared.

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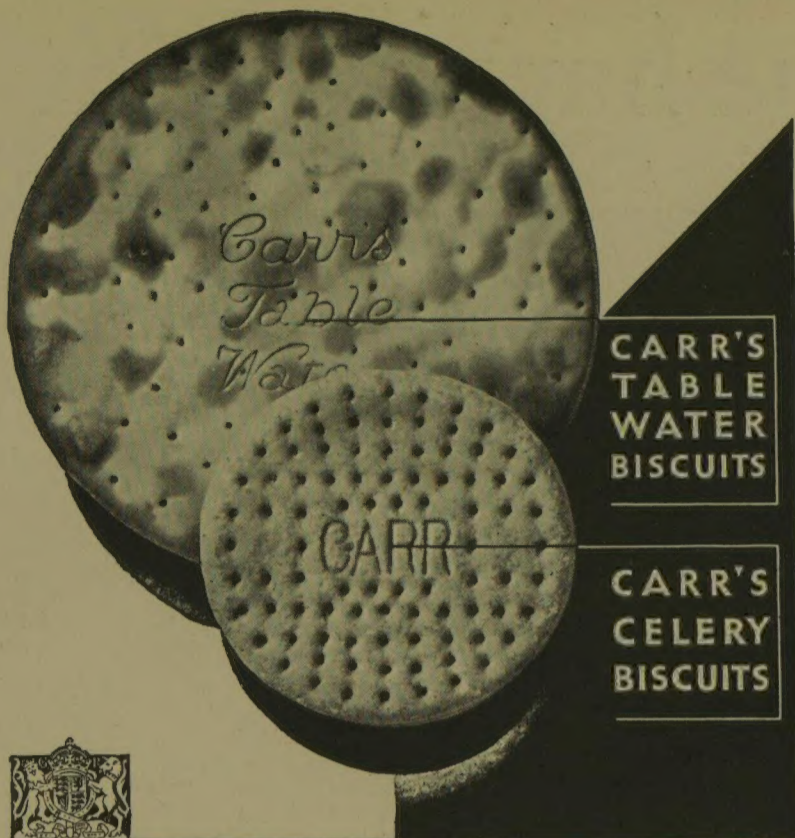
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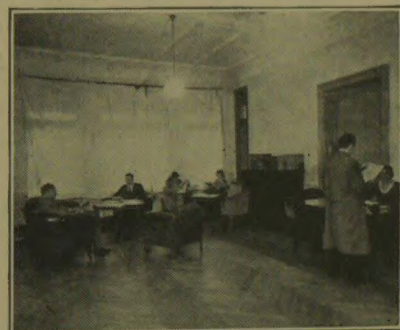
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